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the COMIC READER

August 1982
Number 203

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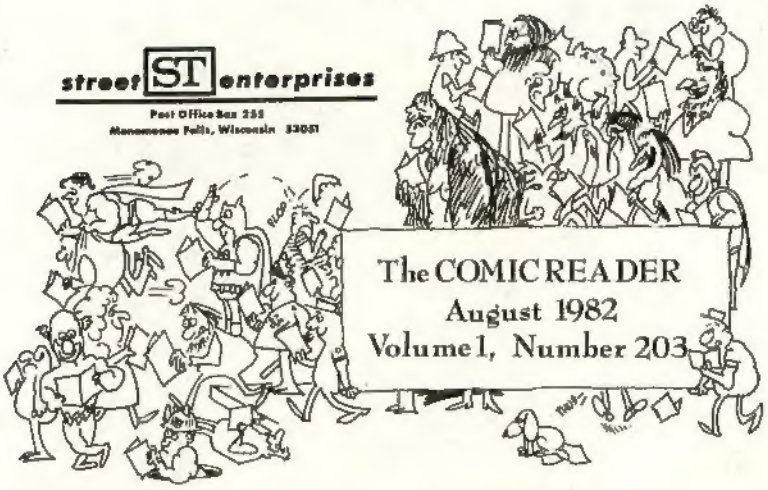

The COMIC READER
August 1982
Volume 1, Number 203

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The Ghost Rider and Son of Satan are the stars of one "hell" of a cover by Michael Mignola; and our back cover is the bashful Ben Grimm by Greg Guler. Both are© 1982 by Marvel Comics Group.

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DC News

In this world of pessimistic cynicism about the prospects of the future of the comic book world, DC has some good news: Total sales for the last six months of 1981 showed a big 14% increase over the same period in 1980. And single copy sales increased 15%, exceeding the growth of the comics industry, which itself showed an increase of 9% over 1980. These figures are from the Audit Bureau of Circulation (a national company which audits nearly every popular magazine's circulation), and feature all sales, both returnable and direct.

This is significant not only in that it shows DC's first year of sales growth since 1977, but that the ABC indicates comic books, of all things, lead all magazines in all categories of share of market growth, including the biggest increase in single copy sales in the magazine market. Comics are exceeded in total circulation only by the newsweeklies and women's general interest magazines.

DC's 1983 schedule is being formulated, which will mean a few new books after the cancellations of this summer. Most important to a lot of comic-book historians will be THE HISTORY OF THE DC UNIVERSE, which has been in the works for over a year. It's a maxi-series by Len Wein and Marv Wolfman which will create a "framework for everything DC has ever published." What's planned is a time-line which would tie the many varied past and futures of DC series (the westerns, the medieval series, the ATOMIC KNIGHTS and other science-fiction series) together into one of the current extant Earths, setting down rules to follow for future episodes and series so that contradictions won't occur as frequently as they have in the past. George Perez may draw it, schedule permitting, and Peter Sanderson (COMICS FEATURE, COMICS JOURNAL writer) is researching and assembling the material for the project.

Special double-sized $1.50 issues of THE LEGION OF SUPER-HEROES #300, THE BRAVE AND THE BOLD #200 and WONDER WOMAN #300 will appear in the same 72-page format as DETECTIVE #500 and JUSTICE LEAGUE #200.

The 1983 annual schedule will be enlarged to ten with the addition of a SUPERMAN ANNUAL featuring a story written and drawn by Gil Kane, and a FIRESTORM ANNUAL by Gerry Conway.

Three new mini-series are planned for '83, none of which has been revealed, and still planned for new regular title status is AMETHYST, PRINCESS OF THE GEMWORLD by Dan Mishkin, Gary Cohn and Ernie Colon. Frank Miller's new project is also on the boards, along with several other new title ideas including the new-talent book outlined last issue (details follow).

HOW LONG--HOW MANY NIGHTS HAS SLEPT ARTHUR PENDRAGON, KING OF BRITAIN, LORD OF THE ROMAN EMPIRE?
OH, WOW--!
LISTEN, MISTER, WHOEVER YOU ARE--WE'VE GOTTA GET OUT OF HERE--FAST!
9

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Two new books have been announced. They both feature spin-offs from THE NEW TEEN TITANS, although one began in GREEN LANTERN.

THE OMEGA MEN, who've most recently teamed up with the New Teen Titans, will appear in a new book by Roger Slifer, Keith Giffen and Mike DeCarlo, probably edited by Marv Wolfman.

THE VIGILANTE first appeared in NEW TEEN TITANS #23, and will appear in a book of his own. This character is in no way related to the original Vigilante, and is set in present day. We're not really certain which of the characters in #23 will become the title character.

Joe Kubert is working on a new maxi-series. Details are unknown at this time.

1983's summer inter-company special will be DC produced and will star the Justice League of America and the Avengers.

With all of this activity and Laurie Sutton's departure from the editorial ranks last time, the editorial staff has swelled to fourteen, with her titles reassigned and appropriate reshuffling to accomodate them. Here's an up-to-date editorial roster:

ROSS ANDRU
Jonah Hex, Warlord
KAREN BERGER
House of Mystery, Legion of Super-Heroes
MURRAY BOLTINOFF
G.I. Combat
ERNIE COLON
Arion Lord of Atlantis, The Flash, Green Lantern

TAKE COVER, LAD! YOU ARE OBVIOUSLY UNSUITED TO WAR!
YOU GOT IT!
MY LORD! BOTH THE WEAPONS AND THE FOES ARE PASSING STRANGE IN THIS LAND...
...BUT IT APPEARS THE OUTCOME OF A MEETING 'TWEEN METAL AND FLESH IS THE SAME!
SHREEEEE
10

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GERRY CONWAY
Firestorm
CONNIE HATCH
World's Greatest Superheroes (comic strip)
JOE KUBERT
Sgt. Rock
DAVE MANAK
The Masters of the Universe
JULIUS SCHWARTZ
Action Comics, The Daring New Adventures of Supergirl, DC Comics Presents, The New Adventures of Superboy, Superman
JULIUS SCHWARTZ AND E. NELSON BRIDWELL
Weird War Tales
ROY THOMAS
Arak/Son of Thunder, Captain Carrot And His Amazing Zoo Crew!
LEN WEIN
All-Star Squadron, Batman, The Brave and the Bold, Camelot 3000, Detective Comics, Justice League of America, The New Teen Titans, The Saga of the Swamp Thing
MARV WOLFMAN
Blackhawk, The Night Force, Wonder Woman, World's Finest Comics

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Nick Cuti, formerly assistant to Joe Orlando, is replacing Carl Gafford as Len Wein's assistant editor. Cuti is a former editor at both Charlton and Warren and created E-Man. Gafford is leaving New York for Massachusetts, but will continue to work for DC as a colorist and as a scripter. His first assignment as a writer is the new BEWARE THE CREEPER strip beginning in FLASH #318 following three book-length FLASH stories. The artist will be Dave Gibbons, longtime British favorite who is best known over here as the artist on the DR. WHO strip.

Gil Kane has signed an exclusive one-year contract with DC to both write and draw several series. The only certain assignment at the moment is that Kane will both draw and write the German quarterly editions of SUPERMAN (which will probably comprise the contents of the SUPERMAN ANNUAL previously mentioned), but he is also working up his own mini-series concept and a new super-hero with Len Wein. Previously, Kane has written relatively few stories including CAPTAIN ACTION #3-5 and his own BLACKMARK for Ace Books.

The "new talent book"--which has yet to have a title affixed to it, as it might be an already-existing book or an entirely new one--will be edited by Marv Wolfman and Ernie Colon, and will be made up of eight-page stories in the super-hero, science-fiction, space opera, barbarian and adventure-

humor genres (no war or mystery stories will be included as this is intended as a training ground for the rest of the line, and very little of it includes either of these genres). All work will be within the bounds of the Comics Code, even though the book may end up as a direct sales title. Regular DC characters will NOT be used, with writers and artists receiving professional rates and standard contracts including creator's rights for material that is successful enough to graduate to other titles, including the right to continue to write and draw those features.

Marv Wolfman will work with the writers in three stages: first a one-page outline, which, upon approval, will be followed by a detailed plot, then a complete script. If the final script is approved, the story will be purchased.

Ernie Colon will look at artists' samples, including pages of story con-

tinuity. Chances are better for those artists whose work is not limited to pin-up type drawings, with stress on the ability to tell a story in pictures.

Writers and artists should submit photocopies of their work only (no originals) to Wolfman and Colan at DC, and include a self-addressed stamped envelope. DC assumes no responsibility for lost originals or for material not accompanied by sufficient return postage.

Wolfman, Colan and Dick Giordano will be seeking out talent at a number of comic conventions this summer, including Philadelphia's Creation Con (June 5-6), Dallas's Fantasy Fair (June 10-13), New York's Comic Art Convention (July 3-5), San Diego's Comic Art Convention (July 8-11), and Chicago's Comicon (July 16-18). Appearances at further cons will be announced later.

According to Giordano, "There is a shortage of professional talent and new concepts in comics, and this book will provide the opportunity for new professionals to grow within the industry."

The book may or may not carry advertising.

Dan Mishkin will be the new writer on WONDER WOMAN #297 following dialoguing for Roy Thomas plots for #295-96, but Roy will be back for the special 72-page #300. That story will involve Steve Trevor finally proposing to Wonder Woman, with art by seven artists on separate chapters: Ross Andru, Rich Buckler, Gene Colan, Jan Duursema, Keith Giffen, Dick Giordano and George Perez.

CAMELOT 3000 is DC's first direct-sales title and also will be the first in a new format which resembles that of Marvel's MARVEL FANFARE, as interior pages will be printed on 45 lb. Baxter text in offset color rather than standard comic-book letterpress. The price is $1.00 and it will appear in late August. The setting of the book is 3000 A.D. in a world in which space exploration has been discontinued making everyone vulnerable to the invasion of belligerant aliens. Tom Prentice is fleeing from a group of the beasts when he comes across a tomb in which resides a man who wakes and tells him his name is King Arthur. Mike Barr and Brian Bolland do the story and art on the twelve-issue mini-series.

Gary Cohn and Ron Randall also do their part to destroy the world in the new back-up feature beginning in WARLORD #63. THE BARREN EARTH is even farther in the future as the sun dies, and the species dominating the Earth are far different from us. Two races survive: the Harahashan, who've adapted to the sweltering days, and the Mulge, who live in the icy night. A small third group comprises what is left of Earth's humanity--and when galactic war brings things back to Earth, that small pocket of humanity is the only salvation for a garrison of human Earth-descendants who are nearly wiped out by their enemy, the Qlov.

The price of a DC comic in Canada will be raised to 75¢ beginning with the books on sale in July due to the difference in the current exchange rates. $1.00 comics will cost $1.25, $1.25 will be $1.50 and $1.50 will be $2.00. Should the rate change to the Canadian's advantage, the prices will again be adjusted.

DC has been talking about gradually phasing out the back-up features for all of the books, but at the moment it looks as if this won't be the case. While GREEN ARROW will disappear from WORLD'S FINEST, he will instead be the back-up star of DETECTIVE COMICS. Batgirl will go into limbo, as will the Catwoman strip in BATMAN, which will henceforth be book-length (or at least ONLY) BATMAN stories. The CREEPER strip will show up in FLASH, as mentioned. Over in GREEN LANTERN, the TALES OF THE GREEN LANTERN CORPS feature will be used as a new-talent showcase, with artists chosen from a crop of newcomers which will begin with #159 and artist Jerome Moore. THE BRAVE AND THE BOLD will go book-length, as the NEMESIS series concludes in #193. Meanwhile, the PHANTOM STRANGER continues in SAGA OF THE SWAMP THING, LOIS LANE in THE DARING NEW ADVENTURES OF SUPERGIRL, AQUAMAN in ACTION COMICS and DIAL "H" FOR HERO in NEW ADVENTURES OF SUPERBOY.

THE BEST OF DC #31 features JUSTICE LEAGUE stories featuring the debut as members of Black Canary, Red Tornado, Zatanna and Elongated Man. #30, meanwhile, features stars of DETECTIVE COMICS, including Batman, Robin, Batgirl, J'onn J'onzz, Elongated Man, Jason Bard, Human Target, Mysto, Roy Raymond and Captain Compass.

DC COMICS PRESENTS #51 stars Superman and the Atom by Dan Mishkin and Alex Saviuk; #52 features Superman and the Doom Patrol by Paul Kupperberg and Keith Giffen.

George Tuska is the artist on MASTERS OF THE UNIVERSE #1. Paul Kupperberg scripts.

The Edmond Hamilton-inspired character Colonel Future (Hamilton created a character called "Captain Future") will appear in SUPERMAN #378.

LEGION OF SUPER-HEROES #294 is the double-sized conclusion to the Great Darkness saga and features guest-appearances by the Legion of Substitute Heroes, the Super-Heroes of Lallor, Dev-Em, the White Witch and the Wanderers--one of which will join the Legion at the end of the story as one current member departs.

The first ALL-STAR SQUADRON ANNUAL reveals that the Atom, the Guardian and Wildcat were all trained by the same person. Also featured in the issue are Green Lantern, Wonder Woman and the Flash, and the book features Jerry Ordway's first solo cover. ALL-STAR SQUADRON #16 features Wonder Woman vs. her '40s nemesis, Nuclear, the Magnetic Murderer. Adrian Gonzales did his own inking on the issue.

Paul Kupperberg is taking over the writing of NEW ADVENTURES OF SUPERBOY from Cary Bates.

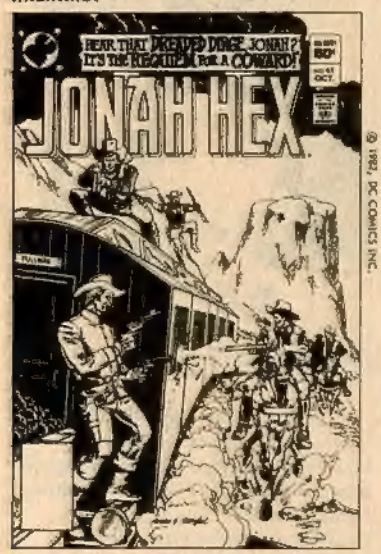
BRAVE AND THE BOLD #192 features Batman and Superboy vs. Mr. I.Q. #193 is the Batman-Nemesis conclusion mentioned above.

Five years ago, Gerry Conway and Rich Buckler were working on a JUSTICE LEAGUE tabloid called "The Earth Dies Screaming" when the tabloid line was discontinued. The story has been rescued from storage and will serve as JLA #210-212, with inking by Romeo Tanghal; to explain the discrepancies with current continuity, it will be a JLA Casebook adventure.

Alex Toth has returned to DC and is doing the CHALLENGERS OF THE UNKNOWN strip in at least ADVENTURE COMICS #495.

Two new Titans will join the group in the ensuing months, says NEW TEEN TITANS writer Marv Wolfman.

THE BRAVE AND THE BOLD #194 features Batman and the Flash in battle with Dr. XX and the Rainbow Raider in a story by Mike Barr and Carmine Infantino.



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DC COMICS PRESENTS #53 features Superman in the House of Mystery; #54 stars Superman and Green Arrow in a story drawn by Don Newton.

E. Nelson Bridwell did the scripting of CAPTAIN CARROT #11 over Roy Thomas's plot, with Stan Goldberg and Al Gordon on the art. The backup stars Rubberduck and is by Scott Shaw and Rick Hoberg.

THE FURY OF FIRESTORM #8 is drawn by newcomer Jerome Moore. Rodin Rodriguez is the inker as usual.

THE BEST OF DC #32 stars Superman in stories against his mightiest foes.

ACTION COMICS #539 guest-stars the Flash and the Atom.

Mike Barr and Irv Novick team up to bring the battle of Superman vs. Jack Hammer to ACTION COMICS #537-38.

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DETECTIVE #520 features Dr. Thirteen, the Ghost Breaker, who is hired by Boss Thorne to break the ghost of Hugo Strange.

CAPTAIN CARROT #7 features a story by Mike Sekowsky, rather than Stan Goldberg, as mentioned last issue. Goldberg IS doing the lead story in #9, written by Scott Shaw! #9 guest-stars old DC funny-animal characters the Three Mousketeers, Nero Fox and the Terrific Whatzit.

WORLD'S FINEST COMICS #286 guest-stars Robin, Hawkman, Wonder Woman and Zatanna in a story by Cary Burkett, Rich Buckler and Sam de la Rosa.

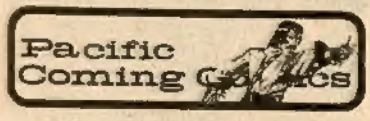
Supergirl will be returning to college as she sets up life in Chicago in DARING ADVENTURES OF SUPERGIRL #1.

Tor Paperbacks have supplemented the previously announced SWAMP THING paperback with the first reprinting of the WORLD'S GREATEST SUPERHEROES strip story vs. Vandal Savage, to be followed by reprints of THE FABULOUS WORLD OF KRYPTON mini-series in May, THE LEGEND OF THE BATMAN mini-series in June, and a couple of NEW TEEN TITANS editions reprinting the first few issues of that book.

BATMAN ANNUAL #8 is penciled AND inked by Trevor Von Eeden, contrary to reports you may have read elsewhere.

The SWAMP THING ANNUAL, which adapts the movie, is being drawn by Mark Texeira and Tony DeZuniga.

And though not specifically mentioned in the listings, all titles in the August on-sale listings in the DC coming comics this issue have the MASTERS OF THE UNIVERSE insert by Paul Kupperberg and Curt Swan if marked with a "+."



Following his appearance in CAPTAIN VICTORY #6, GROO THE WANDERER makes a showing in STARSLAYER #4.

ROG 2000 by John Byrne. A collection of all of Rog-2000's appearances in Charlton comics, plus some fanzine appearances, making up a 40-page package for $2.95. It's printed on slick stock, a la MARVEL FANFARE. [June]

© 1982 SERGIO ARAGONES

MS. MYSTIC No. 2, November. The second issue of Neal Adams' ecological-minded heroine. Adams did the cover. [7/27]

ARION EXPLODES!
A sorcerer without peer. A time when magic ruled. ARION, LORD OF ATLANTIS*!
These are the chronicles of an amazing era, written by Paul Kupperberg and drawn by Jan Duursema. ARION explodes out of WARLORD* into his own comic this summer!
DC
THE NEW DC COMICS. WE'RE ON THE MOVE IN '82.
*indicates Trademark of DC Comics Inc. © 1982
DUURSEMA

Marvel News

Boosted by the resounding acceptance of professional talent to the set-up on the graphic novels and EPIC ILLUSTRATED, Marvel has begun a new subsidiary comic-book line called the Epic Comics Group. The books, printed in the now trademarked "Star-Lord format," would be open-ended unlike the graphic novels, with the story determining each title's length; all creations would be creator-owned; and they will all be direct-sales only. The first book announced is Jim Starlin's DREADSTAR, the first issue of which goes on sale in October. The price will be $1.50, 32 pages, no ads; Archie Goodwin is the editor with Mary Jo Duffy his assistant, and Jim Shooter editorial director.

An additional mini-series being planned sounds something like DC's HISTORY; it would be a bible of all the characters in the Marvel Universe, featuring drawings and text featuring all the heroes, villains, vehicles and places of any importance in the Marvel scheme of things. It would run from six to twelve issues, with Mark Gruenwald as editor.

Jim Salicrup has left his editorial post, and he may be freelancing for Marvel in the future. His place won't be taken by one person, with his books reassigned to Tom DeFalco (who gets FANTASTIC FOUR and MARVEL TWO-IN-ONE and the POPE JOHN PAUL II comic, not yet completed) and Louise Jones (who gets STAR WARS and THE FURTHER ADVENTURES OF INDIANA JONES).

Larry Hama will also be reassigned,

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Those of you who've been champing at the bit will have to wait a while longer, THE UNCANNY X-MEN AND

FORTY MILES FROM MANHATTAN, NEAR THE TOWN OF SALEM CENTER, NEW YORK, LIES A CRUMBLING ESTATE THAT-TO THE WORLD AT LARGE -- IS THE HOME OF A VERY EXCLUSIVE, VERY RESTRICTIVE PRIVATE ACADEMY: PROFESSOR CHARLES XAVIER'S SCHOOL FOR GIFTED YOUNGSTERS.
APPEARANCES CAN BE DECEIVING
XAVIER'S STUDENTS -- LIKE THE PROFESSOR HIMSELF -- ARE MUTANTS, GIFTED WITH EXTRAORDINARY POWERS AND ABILITIES AND FORGED INTO A TEAM OF SUPER-HEROES, THE UNCANNY X-MEN!
HERE, IN THE MANSION'S DANGER ROOM, THEY HONE THEIR VARIOUS SKILLS, AS INDIVIDUALS AND AS A TEAM. THIS EVENING'S WORKOUT INVOLVES COLOSSUS, WOLVERINE AND NIGHTCRAWLER.
I'M TELLIN' YOU GUYS, LIFE WAS EASIER IN THE FLAMIN' ARMY!
HEY, CHARLEY -- HOW MUCH LONGER DO WE HAVETA DO THIS?!
LISTEN, YOU GET IT RIGHT, WOLVERINE
AND, FOR THE UMPTEENTH TIME, CALL ME "PROFESSOR."
I LIKE THIS, CHUCK!
HEADS UP, ELF. LET'S SHOW THE MAN THE ALLEY-OOP MANEUVER.

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SHE IS CAST INTO THE ABYSS, WHERE HER FATHER, TARGON, WAITS, LAUGHING, TO CLAIM HER.
FIRST TO ANSWER HER CALL IS STARJAMMER -- PRINCESS KORLANDA OF TAMARAN.
SHE SHRIEKS, SCREAMING.
RAVEN, ARE YOU ALL RIGHT?! WHAT'S THE MATTER?!
BY CHAL, I'VE NEVER HEARD SUCH A CRY!
WERE YOU ATTACKED?!
IT WAS A DREAM, KORLANDA.
ZOOM
THEN I SAW THE EARTH TRANSFORMED INTO A BURNING WASTELAND, ITS PEOPLE STRIPPED OF THEIR -- HUMANITY!
IT WAS ONLY A DREAM, RAVEN! THOUGH IT WASN'T REAL
STARFIRE, SOMETIMES MY DREAMS COME TRUE! I HAVE A RANDOM PRESCIENT ABILITY WHICH OCCASIONALLY ALLOWS ME GLIMPSES OF THE FUTURE. PERHAPS THIS WAS ONE OF THOSE!!
HEY, WHAT'S COOKIN', DOLL? IS RAVEN OKAY?
SHE HAD A NIGHTMARE, BARNFIELD.
TOO MUCH MEDITATION, MOST LIKELY
THE DOMINANT IMAGE WAS A WOMAN -- A GODDESS -- ENSCONCED WITHIN A MAJESTIC BIRD OF FIRE
SOUNDS NEAT! KEEP TALKIN', RAVEN! I'LL SHOW MY OWN CHANGING POWERS TO GIVE HORY AN IDEA OF WHAT IT LOOKED LIKE
THE BIRD-ANYWAY!
PHOENIX!
H-HEY!!

Along with this, in the same format, is a new line which will reprint collectors' items. First issue planned would include Barry Smith CONAN issues which have not been reprinted before, recolored. Second would be the series of DR. STRANGE comics by Steve Englehart and Frank Brunner which features Silver-dagger. Jim Starlin's WARLOCK will be repackaged into six issues in another mini-series. The last one is the only one tentatively scheduled for the fall.

as CRAZY MAGAZINE bites the big one with some issue this fall. Hama will probably be taking some, if not all, of the barbarian books off of Louise Jones' hands. Interestingly, Jim Shooter attributes the demise of CRAZY to the current video craze--and predicts that this will eliminate the humor magazine market, dependant as it is on the very teen-age market playing Pac-Man. Hear that, William Gaines?

THE NEW TEEN TITANS #1 will be released July 20th, delayed from June. Terry Austin's meticulous inking is said to be behind the delay.

THE FURTHER ADVENTURES OF INDIANA JONES #1, produced by John Byrne and Terry Austin, will be published in late August (December cover date). It'll be monthly.

Marvel's paperback wing, which has thus far published nothing but re-

prints of their comics, will be publishing novels soon under the Real Word Books imprint.

The new story/art team on SPIDER-WOMAN is Ann Nocenti (who has been the assistant editor of ROM) and newcomer Brian Postman. Upcoming villains include Daddy Longlegs, the long-awaited solution to the mystery of Gypsy Moth and Mr. Fear. Werewolf and Tigra will guest-star soon, and SW #50 will be a double-sized issue setting up a new direction when Jessica's detective agency gets some new operatives.

MARVEL FANFARE #5 features a Dr. Strange story, "To Steal a Sorcerer's Soul" by Chris Claremont, Marshall Rogers and Craig Russell, as well as a Captain America back-up by Roger McKenzie, Luke McDonnell and John Beatty.

EPIC #14 features a black-and-white short-story by Jim Starlin which isn't in any way connected to the DREADSTAR series, called "Messiah." In #15, however, is a black-and-white tale which bridges the gap between the last EPIC ILLUSTRATED story and the first to appear in an Epic Comics Group issue.

KILLRAVEN is being considered for graphic novel status. Michael Golden is doing a graphic novel called THE GREATEST ADVENTURE OF SPIDER-MAN; it, as well as Walt Simonson's STARSLAMMERS, will be out this year.

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THE AMAZING SPIDER-MAN ANNUAL #16, out in September, is the showcase for the new Captain Marvel, shown on this page, in a story by Roger Stern, John Romita Jr. and John Romita Sr.

RED SONJA #1 (Volume 2, that is) goes on sale in September, and is by Roy Thomas, Tony DeZuniga, Ernie Colon and Bob Wiacek.

CAPTAIN AMERICA #276 features the Son of Zemo--and Bernie Rosenthal discovers Cap's real i.d. Also included is a Falcon back-up story.

Butch Guice drew MICRONAUTS #48, with Danny Bulanadi inking.

MARVEL TWO-IN-ONE #94 stars Thing and Power Man and Iron Fist.

The Avengers battle the Defenders in AVENGERS ANNUAL #11.

An old character becomes a new one called Binary in X-MEN #164, which is Dave Cockrum's final issue for the moment.

MARVEL TEAM-UP features Spider-Man and the Beast vs. Professor Power.

WHAT IF? #36 is by John Byrne and features "What If the Fantastic Four Hadn't Gained Their Powers?" in a continuation of the plot begun in FF #1. The back-up is "What If Nova Hadn't Lost His Powers?" by Bill Mantlo and Mike Vosburg.

MARVEL GRAPHIC NOVEL #4 is THE NEW MUTANTS by Chris Claremont and Dave Cockrum, and involves a new crop of mutants vs. the Hellfire Club.

Marvel paperbacks on the September-on-sale schedule are SPIDER-MAN (MARVEL TEAM-UP reprints) and STAR WARS (more never-before-published-in-the-U.S. English reprints by Chris Claremont, Carmine Infantino and Gene Day).

Spider-Man and the Scarlet Witch headline MARVEL FANFARE #6 in a story by Mike Barr, Sandy Plunkett and P. Craig Russell.

And, after originally being slated for Eastertime, THE LIFE OF POPE JOHN PAUL II is on the schedule for release in September.

The doomed CRAZY MAGAZINE features a parody of BLADERUNNER in #91.

EPIC ILLUSTRATED will soon feature artwork by Japanese animator Go Nagai. The comic-book artist has animated such Japanese cartoons as STARVENGERS, VIOLENCE JACK and DEVILMAN. His EPIC story will be called "Oni."

Chris Claremont and John Bolton are readying a color MARADA THE SHE WOLF story for a future issue of EPIC. EPIC #15 features an interview and cover by Boris Vallejo.

As you may have seen already, the direct sales titles now have a rather attractive "M" symbol in place of the diamond date box.

And Marvel is also raising their price for Canadian sales. 60¢ers are 75¢, 75¢ers are $1.00, and $1.00 annuals are $1.25. EPIC has so far not been affected.

Charlton News

CHARLTON BULLSEYE's noble experiment of giving professional status to what might otherwise be fanzine material has ended. #10, the second THUNDERBUNNY issue, will be the last. The standard Charlton reprint title sells between 80-90,000 copies nationally; CHARLTON BULLSEYE was only selling 20-25,000. Also cancelled is the FIGHTIN' 5 reprint book, probably with #48.

The BULLSEYE inventory is built up to 100 pages which now will not be used. Charlton is attempting to find someone else who'll publish the material, which includes a 24-page science-fiction issue and ten pages and a cover for an ATOMIC MOUSE revival by Martin Greim, but if they can't they will return the material to the creators on their request.

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Helen Popowski, supervisor of Charlton's Color Separation Department since 1956, is retiring July 2nd, after a separating career that began in 1938 for Derby, Connecticut's Koppel Engraving Company, doing separating for syndicated comics and both Timely and Fawcetts of the late '30s, including HUMAN TORCH, CAPTAIN AMERICA and CAPTAIN MARVEL. In those days,

the complex masking system used nine or more overlays per page and were hand adjusted for registration; today's Grafix system, by contrast, requires only three overlays per page, and the engravings are produced by machine.

After having three daughters, she returned to separating at Charlton in '54 and trained dozens of women for a department that at its peak numbered as many as eight fulltime and several part-time employees at a time. Two of her daughters, Charlotte Schmecker and Elaine Voytek, were among them, and Elaine will take over as department head. Helen Popowski's tenure as Separation Department head lasted through the administrations of six comic book editors.

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Coming Comics

BILLY THE KID No. 150, October. Bill Black did the cover. [7/1]

WAR No. 35, October. [7/1]

THE FIGHTIN' 5 No. 48, October. This is the last issue. [7/8]

GHOSTLY TALES No. 157, October. [7/8]

BATTLEFIELD ACTION No. 77, October. [7/15]

FIGHTIN' ARMY No. 160, October. [7/15]

GHOST MANOR No. 65, October. [7/22]

GUNFIGHTERS No. 75, October. Verne Andru did the cover. [7/22]

FIGHTIN' MARINES No. 165, October. [7/29]

HAUNTED No. 64, November. Tom Sutton did the cover, a reprint. [7/29]

ATTACK No. 37, November. [8/5]

SCARY TALES No. 35, November. Nieto did the cover. [8/5]

CHARLTON BULLSEYE No. 10, December. The final issue of this book is an all-THUNDERBUNNY issue by Martin Greim and Brian Buniak featuring a story about the Golden Kid, one of several forties super-heroes brought out of suspended animation and thrust into present-day adventure. The second story is a satire about an indestructible robot programmed to wipe out all of the fast-food joints in Boston, MA (including a lot of fan in-jokes). Buniak did the cover. [8/12]

SOAP OPERA ROMANCES No. 3, December. [8/12]

BILLY THE KID No. 151, December. [8/19]

WAR No. 36, December. [8/19]

Eclipse News

SCORPIO ROSE is being delayed a bit, and is now being inked by Tom Palmer.

MS. TREE'S THRILLING DETECTIVE ADVENTURES (new title) will be in the same four-color 32-page format as the other Eclipse comics, with the lead feature by Max Allan Collins and Terry Beatty and the back-up a new costumed detective, created and written by Dean Mullaney. It's slated for late summer.

ECLIPSE No. 7, October. This issue features "Hobric" by John Bolton; "Dope Chapter 6" by Trina Robbins from Sax Rohmer; "Ragamuffins" by Don McGregor and Gene Colan; "An Auto-Biography" by Kevin Brown; and "The Strange Case of Charity Hope" by Sean Carroll; two short stories by Harvey Pekar and Robert Crumb; and "I Am Coyote"'s conclusion by Steve Englehart and Marshall Rogers. Bolton did the cover. [July]

SABRE No. 2, October. "Sabre: Slow Fade of an Endangered Species" part two by Don McGregor and Paul Gulacy concludes the reprinting of the graphic novel. The back-up is "Morrigan Tales" by Elaine Lee and Charles Vess. Gulacy did the cover. [July]

SCORPIO ROSE No. 1, November. The first of a three-issue mini-series by Steve, Englehart, Marshall Rogers and Tom Palmer begins with a lead story called "Scorpio Rose," and a back-up called "Dr. Orient" by Frank Lauria and Steve Leialoha. Rogers did the cover. [August]

Whitman News

Whitman editor Wally Green tells us that the schedule delay of 90 days has now been made indefinite, with no firm date of release for the balance of the 1982 scheduled books. Whether this will affect the licensed product, specifically THUNDARR THE BARBARIAN (which will be off the air by the time the book appears) is unknown.

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Anybody who has a sibling who is still in grade school and belongs to the Xerox Book Club can arrange to get a Western Publishing produced black and white collection of TOM AND JERRY reprints called CRAZY CAPERS, which will be printed in July. Reprints include "Starting From Scratch" (T&J #143), "Mammouth Mouse" (159), "The Tag-Alongs" (159), "Cut That Out" (160),

"Mexican Mix-Up" (145), "First-Aid" (?), "The Country Bumpkin" (155), and "Pinched Posey." I know I want

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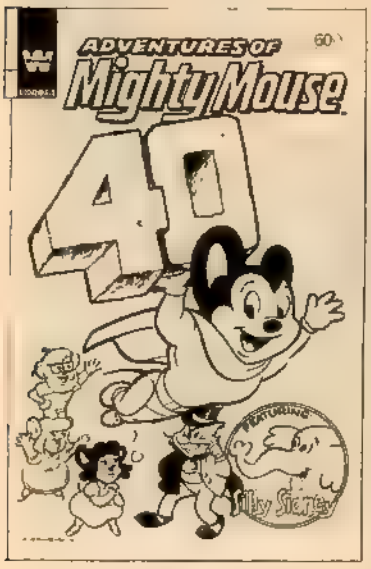
If the comics line gets back in gear in time, MIGHTY MOUSE will be celebrating its 40th anniversary this year. It began in 1942 as a Marvel comic, TERRY TOONS COMICS, and Mighty Mouse debuted in #38, 1945. After the war, St. John took over the title and changed it over to PAUL TERRY'S COMICS, and when Pines took it over in 1955 it became ADVENTURES OF MIGHTY MOUSE, which it stayed until Dell took it over from Gold Key (who had continued it from Dell) and dropped the ADVENTURES OF prefix. When Gold Key took it over again in '79 they skipped those numbers anyway, and the title is again ADVENTURES OF MIGHTY MOUSE. The occasion is marked by John Costanza's cover on #173, shown here.



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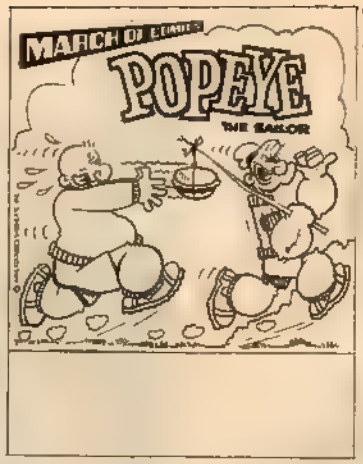
The 1983 MARCH OF COMICS schedule includes (in order): Baby



© 1982, KING FEATURES SYNDICATE, INC.

Snoots, the Pink Panther, Bugs Bunny, Little Lulu, O.G. Whiz, Underdog, Daffy Duck, Woody Woodpecker, Popeye, Wacky Witch, Mighty Mouse, and Santa Claus.

MARCH OF COMICS No. 491 - Popeye. This new issue features "Sitting Pretty" by Bill DuBay and George Wildman, "Wimpy's Wonderful Day" by DuBay, and an untitled Olive story by DuBay and Wildman, as well as "Popeye's Horrible Day" by DuBay and the Joe Kubert School. Wildman did the cover. [July]

MARCH OF COMICS No. 492 - Woody Woodpecker. The story is "The Hypnotic Shield" in which Woody finds a shield which can hypnotize people. [August]

Warren News

The cover price for the Warrens with the color insert is $2.25; for 80 page issues it is $2.50. Regular price is $2.00, which at the moment applies only to 1994.

THE WARHAWKS, Bill DuBay's fractured version of the Blackhawks, return in 1994 #27 after a space of 21 issues. Abel Laxamana is the artist.

THE GOBLIN #2 features the debut of the Hobgoblin, the Goblin's kid brother, courtesy of Bill DuBay and Lee Elias.

VAMPIRELLA #108 begins the new series TORPEDO by Sanchez Abuli and Alex Toth, about a professional hitman set in the thirties.

Don McGregor is doing a number of continuing features: SWEETWATER NESSIE in VAMPIRELLA, THE MIST in EERIE, and MORAL BLOOD and THE SPECTATOR WHO WEPT FOR CHILDREN in CREEPY.

CREEPY begins a five-part adaptation of A.E. van Vogt's SPACE BEAGLE in an upcoming issue.

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CREEPY #142, EERIE #135 and VAMPIRELLA #109 will be 96-page reprint specials; CREEPY will feature Angelo Torres stories, EERIE spotlights Steve Ditko stories and VAMPIRELLA is an unannounced collection of similar material.

Coming Comics

CREEPY No. 141, September. Stories in this issue are: "I Created a Gargoyle" by Danielle DuBay and Delando Nino; "The Puppet Master of Marple Street" by Jon Ellis Sech and Fred Carrillo; "The Check-Out Counter" by Timothy Moriarty and Alfonso DeLeon; "Covering All Bases" by Kevin Duane and Martin Salvador; "Candle in the Wind" by Gerry Boudreau and Jun LoFamia; "Moral Blood" by Don McGregor and Al Sanchez, the first of several installments. Richard Corben did the cover. [7/13]

VAMPIRELLA No. 108, September.

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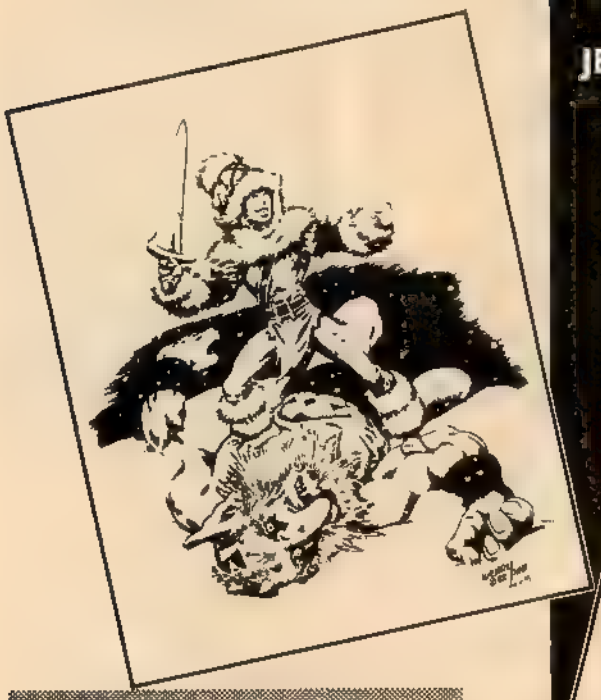

BARRY WINDSOR-SMITH
JEFF JONES • MIKE KALUTA
BERNI WRIGHTSON
DAVE SIM • WENDY PINI
MARSHALL ROGERS
FRANK THORNE
JACK KIRBY
ALFREDO ALCALA
GENE COLAN
CHARLES VESS

THE F.O.O.G.* PORTFOLIO

*** Friends Of Ol' Gerber**

This is a one-of-a-kind *Benefit Portfolio* to aid STEVE GERBER in his important legal battle with Marvel Comics concerning ownership rights for Howard the Duck.

The portfolio contains *10 black and white plates* done by some of the biggest names in comics. All work on this project has been donated by the artists to help Steve and are rare or previously unpublished works. The prints measure 11½ by 14½ with an illustrated envelope. This is a *limited edition* of 5,000 after which all printing plates will be destroyed.

Only $7.00 per portfolio!

Publishing donated by **Deni Sim**

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Richard Bruning, Atrakeus Studio

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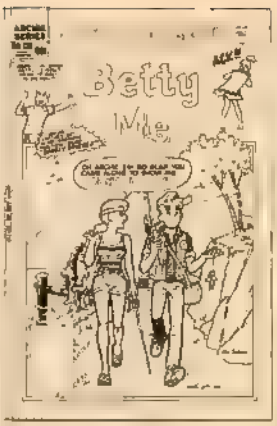
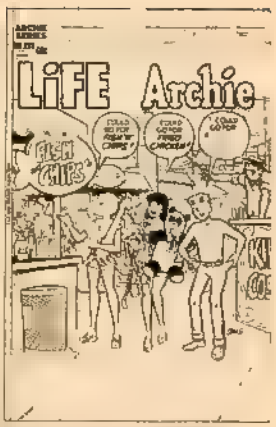
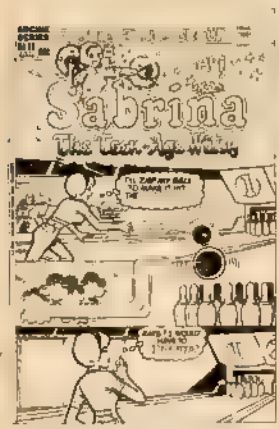
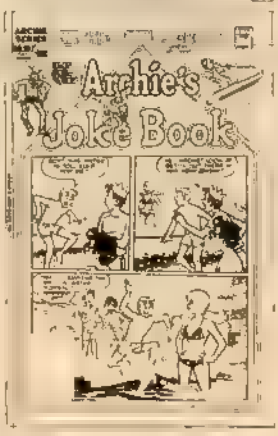
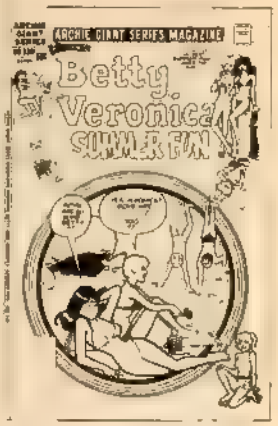






© 1982 ARCHIE COMICS PUBLICATIONS, INC.





Vampirella stars in "Spawn of the Star Beast" by Rich Margopoulos and Jose Gonzales. "Sweetwater Nessie" Part 2 (of 4) is by Don McGregor and Auraleon. Pantha appears in "Circus Monstrous" by David Allikas and Jose Ortiz. The Fox is featured in "The Beast Lies Sleeping" by Nick Cuti and Luis Bermejo. "Jeremy" is by Paul Gillon. And "Torpedo" is by Sanchez Abuli and Alex Toth, the first of a new series. Enrich did the cover. [7/13]

EERIE No. 135, September. [7/20]

FAMOUS MONSTERS OF FILMLAND No. 187, September. [7/20]

1994 No. 27, October. [8/3]

CREEPY No. 142, October. [8/10]

VAMPIRELLA No. 109, October. [8/10]

EERIE No. 136, October. This issue features regular entries the Rook, Haggarth and Shipwrecked, plus "Glythis" by Tim Moriarty and E.R. Cruz, and a color insert starring a pre-teen hero, "Starlad" by Bill DuBay and Vic Catan. [8/17]

THE GOBLIN No. 3, October. [8/17]

FAMOUS MONSTERS OF FILMLAND No. 188, October. [8/17]

Archie Comics

ARCHIE GIANT SERIES MAGAZINE No. 520, September. This issue features BETTY AND VERONICA SUMMER FUN. Dan DeCarlo did the cover. [6/22]

ARCHIE GIANT SERIES MAGAZINE No. 522, October. This one features BETTY AND VERONICA SPECTACULAR. Dan DeCarlo did the cover. [6/22]

LAUGH COMICS DIGEST No. 42, September. Dan DeCarlo did the cover. [6/22]

ARCHIE No. 319, September. Dan DeCarlo did the cover. [6/29]

ARCHIE ANNUAL DIGEST MAGAZINE No. 41, September. Dan DeCarlo did the cover. [6/29]

ARCHIE'S PALS 'N' GALS No. 160, September. Stan Goldberg did the cover. [6/29]

LAUGH No. 374, September. Stan Goldberg did the cover. [6/29]

ARCHIE GIANT SERIES MAGAZINE No. 521, September. This issue features THE WORLD OF ARCHIE. Stan Goldberg did the cover. [7/6]

ARCHIE'S JOKEBOOK No. 287, September. Stan Goldberg did the cover. [7/6]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 22, September. Dan DeCarlo did the cover. [7/6]

BETTY AND ME No. 130, September. Dan DeCarlo did the cover. [7/13]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 52, September. Dan DeCarlo did the cover. [7/13]

JUGHEAD'S JOKES No. 78, September. Stan Goldberg did the cover. [7/13]

SABRINA THE TEEN-AGE WITCH No. 75, September. Stan Goldberg did the cover. [7/13]

ARCHIE COMICS DIGEST MAGAZINE No. 56, October. [7/20]

ARCHIE GIANT SERIES MAGAZINE No. 523, October. This issue features THE WORLD OF JUGHEAD. Stan Goldberg did the cover. [7/20]

ARCHIE'S GIRLS, BETTY AND VERON-

ICA No. 320, October. Dan DeCarlo did the cover. [7/20]

PEP No. 386, October. Dan DeCarlo did the cover. [7/20]

THAT WILKIN BOY No. 52, October. Stan Goldberg did the cover. [7/20]

ARCHIE'S DOUBLE-DIGEST QUARTERLY MAGAZINE No. 4, October. Dan DeCarlo did the cover. [7/27]

LITTLE ARCHIE No. 178, October. Dexter Taylor did the cover. [7/27]

MAD HOUSE COMICS No. 130, October. Stan Goldberg did the cover. [7/27]

ARCHIE AT RIVERDALE HIGH No. 88, October. Stan Goldberg did the cover. [8/3]

JOSIE AND THE PUSSYCATS No. 106, October. Stan Goldberg did the cover. [8/3]

JUGHEAD No. 325, October. Stan Goldberg did the cover. [8/3]

LITTLE ARCHIE COMICS DIGEST ANNUAL No. 11, October. Dexter Taylor did the cover. [8/3]

ARCHIE AND ME No. 136, October. Stan Goldberg did the cover. [8/10]

ARCHIE'S T.V. LAUGH-OUT No. 87, October. Stan Goldberg did the cover. [8/10]

EVERYTHING'S ARCHIE No. 103, October. Stan Goldberg did the cover. [8/10]

JOKE BOOK COMICS DIGEST ANNUAL No. 11, October. [8/10]

Et Al

Pat Gabriele, who had been editor of JC Comics, has left that company to edit the new Elder Comics line, which debuts in July with its first title, UNCANNY TALES FROM THE FORBIDDEN BOOK. It's described as a twelve-issue maxi-series starring a character called Aron, with art and story by Mark Texeira, Denys Cowan, Pat Gabriele, Rich Buckler, Richard Lynn and others (the same people who worked on THUNDER AGENTS #1). The second title is SPACE GIANTS, an adaptation of the Osamu Tezuka-created Japanese live-action TV series, which Gabriele and Lynn had adapted in a black and white edition in 1979. It will be by Richard Lynn and Mark Texeira, with Gabriele inking. Both UNCANNY TALES and SPACE GIANTS will be published in four-color 32-page format (standard comics), and will be

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distributed nationally by Hal Blevins of the Bookie Parlor of Dayton, Ohio, who can be reached at (513) 256-6835.

As you may have seen from the blurbs and the full-page ad in this issue, another new direct-sales comics group has arisen: First Comics, located in Evanston, Illinois. Former DC public relations liason Mike Gold is one of the people behind the new group, and three of the group's monthly, color comics line have been announced: WARP by Frank Brunner, based on the Chicago stage play of the same name, out in November; E-MAN by Joe Staton, reviving the Charlton character, out in December; and JON SABLE, FREELANCE by Mike Grell, out in February of '83. More details will be forthcoming.

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Titan Books of London, England has published the strips originally appearing in 2000 A.D., JUDGE DREDD and ROBO-HUNTER in deluxe albums of their own, reprinting the chapters in varying increments. JUDGE DREDD, by John Wagner and Brian Bolland is 64 pages and collects ten stories concerning Judge Dredd's war against crime in the giant mega-cities of the 22nd century where oxygen is sold. THE CURSED EARTH PART 1 by Pat Mills, Bolland and Mike McMahon, concerns Dredd's mission to carry a life-saving vaccine across the mutant-infested wastelands of the Cursed Earth to the plague-ridden inhabitants of Mega-City Two. That volume contains ten more chapters in its 80 pages. THE CURSED EARTH PART TWO continues the story with ten more chapters, skipping four chapters which originally appeared in 2000 A.D. (which allegedly infringed on a couple of fast-food manufacturers), but this in no way disrupts the continuity according to the publishers. It too is 80 pages, and will appear in July. The fourth JUDGE DREDD book is scheduled for September: JUDGE CALIGULA BOOK I, by John Wagner, Brian Bolland, Mike McMahon and others, as Judge Dredd returns from the Cursed Earth to find Mega City-One in the hands of power-hungry madman Judge Cal, who wishes only to destroy all of Mega-City's inhabitants. Another in the identical format slated for September is the first ROBO-HUNTER BOOK by John Wagner and Ian Gibson. It stars Sam Slade, Robo-Hunter, who's a throwback to '40s detectives in his battle against destructive androids and robots.

The first volume of JUDGE DREDD costs $7.95; all further volumes are $8.95 and may be ordered from Seagate Distributors, 657 5th Avenue, Brooklyn, NY 11215. Postage is $1.25 per volume. (Thanks to Nick Landau for the advance volumes--and Richard Burton for the continued shipments of 2000 A.D.s! They're appreciated!)

Nelvana Limited has optioned ELFQUEST for development as an animated feature film. Nelvana producer Michael Hirsh stated, "Elfquest is an original fantasy adventure and we are proud to be associated with it." The feature will be based on the entire ELFQUEST series, with the movie's release following the last comic in the series, which will be in October of 1984.

HI, THERE! YOU NO DOUBT RECOGNIZE US AS JIM ENGEL AND CHUCK FIALA, HAPPY-GO-LUCKY HOSTS OF "FANDOM CONFIDENTIAL," THE POPULAR "COMIC READER" FEATURE WHICH HAS MADE US THE TWO BEST KNOWN, LOVED, AND RESPECTED PEOPLE IN FANDOM!
OF COURSE, WE'VE EARNED YOUR RECOGNITION, LOVE, AND RESPECT THROUGH OUR FAITHFUL AND ACCURATE REPORTING OF ALL THE LATE-BREAKING COMIC-RELATED NEWS!
MARVEL REPORTS THAT FRANK MILLER'S DAREDEVIL RECEIVES THE MAJORITY OF THE FAN-MAIL SENT TO THE NEW YORK OFFICES, AND THAT MILLER IS MOST FREQUENTLY COMPLIMENTED FOR HIS USE OF HEAVY BLACKS. IN AN ATTEMPT TO PLEASE HIS READERSHIP, MILLER IS PLANNING DAREDEVIL GUEST-APPEARANCES FOR SLAPPY WHITE, PEARL BAILEY, ELLA FITZGERALD, AND FATS DOMINO.
AND DON'T FORGET OUR INCREDIBLY IN-DEPTH INTERVIEWS WITH YOUR FAVORITE COMIC CHARACTERS AND THEIR CREATORS!
HEY, STERANKO! DO YOU CONSIDER YOURSELF SHORT?
NO.
WELL, NOW, AT LONG LAST, OUR ZANY EXPLOITS FROM T.C.R. ARE COLLECTED IN ONE 32 PAGE LAUGH-PACKED VOLUME FROM KITCHEN SINK PRESS! YOU'LL DELIGHT IN HAVING ALL YOUR "FANDOM CONFIDENTIALS" IN ONE PLACE, PROVIDING EASY ACCESS WHEN A LAUGH IS NEEDED!
AND YOU'LL BE KEPT IN STITCHES BY THE NEW 7 PAGE STRIP WHICH HAS BEEN DONE ESPECIALLY FOR THIS BOOK! AND JUST IN CASE YOU'RE NOT CONVINCED YET, HERE'S A FEW MORE GOOD REASONS TO ADD THIS CLASSIC TO YOUR COLLECTION:
MY HUSBAND WASTES ALL OUR MONEY ON STUPID COMIC BOOKS! WE HAVE NO FOOD OR HEAT IN OUR HOUSE, AND ARE FORCED TO BURN HEMBECK COMICS AND EAT THE ASHES IN ORDER TO KEEP WARM AND HEALTHY!
I DON'T HAVE A WIFE OR CHILD LIKE JIM, BUT MY MOM HERE NEEDS PLASTIC SURGERY!
AND I'M GOING TO NEED BRACES AS SOON AS I GET TEETH.
DAWK!
WE'RE SURE NO FURTHER PROOF IS NECESSARY TO CONVEY TO YOU THIS ABSOLUTE TRUTH: "FANDOM CONFIDENTIAL STARRING JIM ENGEL AND CHUCK FIALA" IS WITHOUT QUESTION THE FUNNIEST COMIC SATIRE MAGAZINE IN THE HISTORY OF FANDOM, AND CONTAINS MORE SOLID LAUGHS THAN ALL THE EDITIONS OF THE PRICE GUIDE COMBINED!
AND REMEMBER- WE COULDN'T SAY THAT IN A PRINTED AD IF SOMEBODY ELSE WERE WRITING OUR DIALOGUE!

ON SALE IN JUNE! WATCH YOUR FAVORITE COMICS NEWSSTAND! OR SEND $2.75 + 75¢ POSTAGE TO KITCHEN SINK PRESS. NO.2 SWAMP ROAD • PRINCETON, WIS. 54968 • AVAILABLE FROM ALL "DIRECT MARKET" DISTRIBUTORS • FREE CATALOG!

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

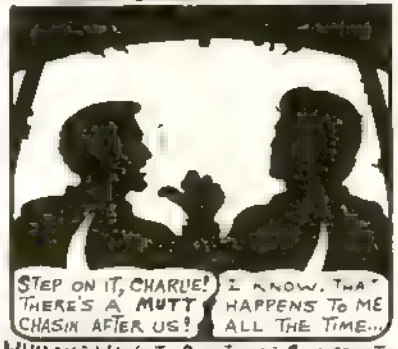
038

HOW DO OUR HEROES STAY IN SHAPE DURING 6-MONTH FLASHBACKS? WELL, THEY WORK-OUT IN BULLET CROW'S PATENTED DANGER ROOM!
SO, YOU GOT YOUR POWERS IN THE LAND OF THE EASTER BUNNIES?
YUP!.. THIS IS A SWELL WORK-OUT.
BAM
SURE IS! STAYING IN SHAPE IS GOOD FOR YOUR HEALTH!
OUCH.
BA
TOOM
BULLET CROW HEAD-QUARTERS
©1982 CHUCK FIALA
YAWN! YOU CALL BEING MACHINE-GUNNED DOWN A WORK OUT?
WHOOSH
TAK
TAK TAK
TAK
WHO'S READY FOR A REAL WORKOUT? WHO'S READY FOR .. RACQUETBALL?
RACQUETBALL?!? WHAT'S SO DANGEROUS ABOUT RACQUETBALL?
I PLAY IT WITH LIVE HAND-GRENADES, SILLY!
OH WELL, THAT'S DIFFERENT!

Captain Kentucky

EVEN MORE FEATURING

CAPTAIN CLEO

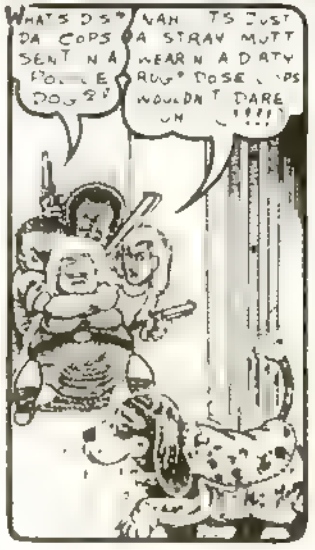


...BUT USUALLY ONLY WHEN I'M IN MY CAR.
AROOOOO!
I BETTER LET THIS WHATEVER IT IS GO BEFORE MY SUPER POWERS WEAR OFF. IT'S STARTIN' TO WORRY ME... IT HASN'T FLAPPED ITS WINGS ONCE!

BESIDES, MY SUPER EARS ARE PICKING UP ONE OF THOSE BANK ROBBERIES LIKE I SEE THE MASTER WATCH ON TELEVISION.
SOME PEOPLE THINK DOGS CAN'T SEE T.V., BUT WE JUST DON'T WATCH MUCH CAUSE IT GETS FRUSTRATING SITTING IN FRONT OF A BIG COLOR SET & ONLY SEEING IT IN BLACK & WHITE.

THE ROBBERS HAVE BARRICADED THEMSELVES IN THE VAULT WITH A HOSTAGE! WHAT CAN WE DO?
DON'T WORRY! I SEE A CAPED FIGURE STREAKING OUT OF THE SKY! IT'S CAPTAIN KENTUCKY!

WHY DOES WAVE TV 3 CUT OVER 2 HOURS OUT OF THIS WEEKS 4 PM MOVIE? WHY DOES CPTV CABLE W'HOOD HBO? WHY DOES BRMOOR ANOMA DATEN NOT BOTHER TO FOCUS THE PROTECTORS? BE AUSE THEY KNOW YOU'LL WATCH 'EM!



HM. THIS HUMAN HAS A COLD IN HIS NOSE. I'LL HAFTA RESORT TO SOMETHING ELSE! I'LL TRY THIS OTHER SUPER POWER MY INSTINCTS TELL ME I HAVE

SOB NO, PLEASE STOP! DOSE EYES! I SOB I'M SORRY. PLEASE, I GIVE UP SOB I'VE NEVER FELT SO SAD! SOB! PLEASE FORGIVE ME! BOO HOO HOO HOO!

LET'S SEE MY MASTER DO THAT!

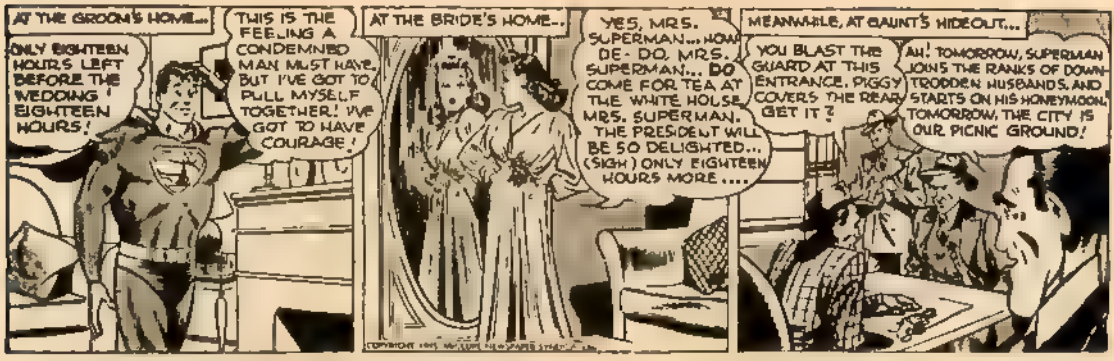
WHAT... WHAT'S GOING ON HERE?!

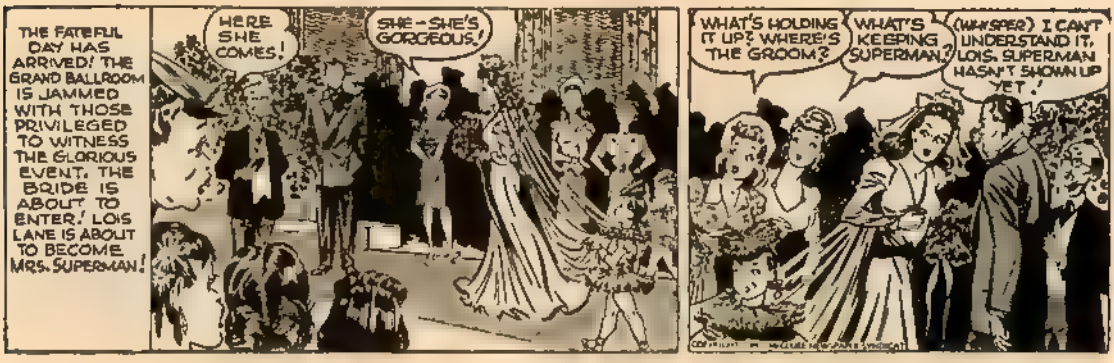
CLEO!

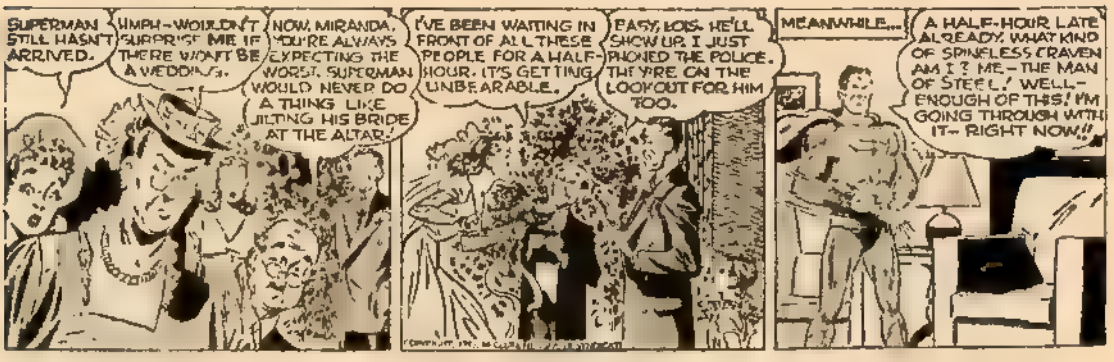
NEXT WEEK: C.K. PUTS ON THE DOG!

CAPTAIN KENTUCKY and the HOUND HERO
EPISODE 123...the episode you can count on.
D. J. ROSA ©1982
MAYOR CAPTAIN KENTUCKY! THIS EXPLAINS IT! THAT SUPER POWERED BASSET HOUND THAT JUST SINGLE PAWEDLY THWARTED OUR BANK ROBBERY MUST BE YOUR DOG!
CLEO'S MY DOG ALRIGHT, BUT I HAD NO WORD ON THIS! SHE MUST'VE GOTTEN INTO MY SPARE OCTA HEXA GLOP!
GOOD DOGGIE, CLEO! YOU DID A GREAT JOB! LET'S GIVE THEM BACK THE MONEY NOW
AHA! THE MASTER WANTS TO PLAY!
NO! CLEO! COME BACK HERE!
STOP THAT BEAST! THAT VAULT HOLDS THE SAFETY DEPOSIT BOXES OF THE CITY'S RICH AND SUPER RICH!
YOW!
CLEO! YOU BRING THAT SATCHEL BACK HERE! BAD DOG! BAD DOG!
GLOBAL
S'FUNNY BUT IN AMERICA (UNLIKE EUROPE) MOST ADULTS WILL READ NEWSPAPER COMIC STRIPS, BUT NEVER CONSIDER READING A COMIC BOOK; YET COMIC BOOKS ARE OFTEN FAR MORE SOPHISTICATED IN ALL ASPECTS!
SHAME ON YOU, CLEO! SHAME! NO DIN DIN FOR YOU TONIGHT!
THIS IS AS HOPELESS AS IT EVER IS? WAITAMINIT THERE'S THE "MUSEUM OF HISTORY AND SCIENCE". THAT GIVES ME AN IDEA!
CLEO! GIVE ME THAT AND I'LL GIVE YOU THIS GREAT, BIG, JUICY BONE!
DEAL!
YOU MALLETHEAD! UH I MEAN MR MAYOR THAT WAS A FIFTY MILLION YEAR OLD DIPLODOCUS FEMUR OF THE JURASSIC ERA! IT WAS PRICELESS!
OH.. SORRY. I WASN'T THINKING
WAS IT YOUR ONLY ONE...?
MAYOR CAPTAIN! YOU'D BETTER GET OVER TO CHEROKEE PARK RIGHT AWAY!
NOW WHAT?!
CLEO!!!
NOW WHAT?!
NEXT WEEK: FINANCIAL WOES FOR MAYOR C.K!

SUPERMAN by Siegel & Shuster


AT THE GROOM'S HOME...
ONLY EIGHTEEN HOURS LEFT BEFORE THE WEDDING! EIGHTEEN HOURS!
THIS IS THE FEELING A CONDEMNED MAN MUST HAVE. BUT I'VE GOT TO PULL MYSELF TOGETHER! I'VE GOT TO HAVE COURAGE!
AT THE BRIDE'S HOME...
YES, MRS. SUPERMAN... HOW DE-DO, MRS. SUPERMAN... DO COME FOR TEA AT THE WHITE HOUSE, MRS. SUPERMAN. THE PRESIDENT WILL BE SO DELIGHTED... (SIGH) ONLY EIGHTEEN HOURS MORE....
MEANWHILE, AT GAUNT'S HIDEOUT...
YOU BLAST THE GUARD AT THIS ENTRANCE. PIGGY COVERS THE REAR. GET IT?
AH! TOMORROW, SUPERMAN JOINS THE RANKS OF DOWN-TRODDEN HUSBANDS, AND STARTS ON HIS HONEYMOON. TOMORROW, THE CITY IS OUR PICNIC GROUND!


THE FATEFUL DAY HAS ARRIVED! THE GRAND BALLROOM IS JAMMED WITH THOSE PRIVILEGED TO WITNESS THE GLORIOUS EVENT. THE BRIDE IS ABOUT TO ENTER! LOIS LANE IS ABOUT TO BECOME MRS. SUPERMAN!
HERE SHE COMES!
SHE-SHE'S GORGEOUS!
WHAT'S HOLDING IT UP? WHERE'S THE GROOM?
WHAT'S KEEPING SUPERMAN?
(WHISPER) I CAN'T UNDERSTAND IT, LOIS. SUPERMAN HASN'T SHOWN UP YET!


SUPERMAN STILL HASN'T ARRIVED.
UMPH-WOULDN'T SURPRISE ME IF THERE WON'T BE A WEDDING.
NOW, MIRANDA, YOU'RE ALWAYS EXPECTING THE WORST. SUPERMAN WOULD NEVER DO A THING LIKE JILTING HIS BRIDE AT THE ALTAR!
I'VE BEEN WAITING IN FRONT OF ALL THESE PEOPLE FOR A HALF-HOUR. IT'S GETTING UNBEARABLE.
EASY, LOIS. HE'LL SHOW UP. I JUST PHONED THE POLICE. THEY'RE ON THE LOOKOUT FOR HIM TOO.
MEANWHILE...
A HALF-HOUR LATE ALREADY. WHAT KIND OF SPINELESS CRAVEN AM I? ME-THE MAN OF STEEL! WELL-ENOUGH OF THIS! I'M GOING THROUGH WITH IT-RIGHT NOW!!

SUPERMAN'S FORTY MINUTES LATE ALREADY. LOIS SEEMS READY TO WILT, POOR DEAR.
I ALWAYS SAID IT, AND I'LL SAY IT AGAIN-ALL MEN ARE BRUTES!
NOW, MIRANDA, YOU KNOW I DISLIKE BEING REFERRED TO AS A BRUTE!
IT'S NO USE! LET ME GO! LET ME OUT OF HERE!
LOIS-PLEASE! JUST GIVE HIM ANOTHER MINUTE!
WELL-YOU FINALLY GOT HERE!
I-I'M SORRY, LOIS. BUT-LET'S START THE MARRIAGE CEREMONY.

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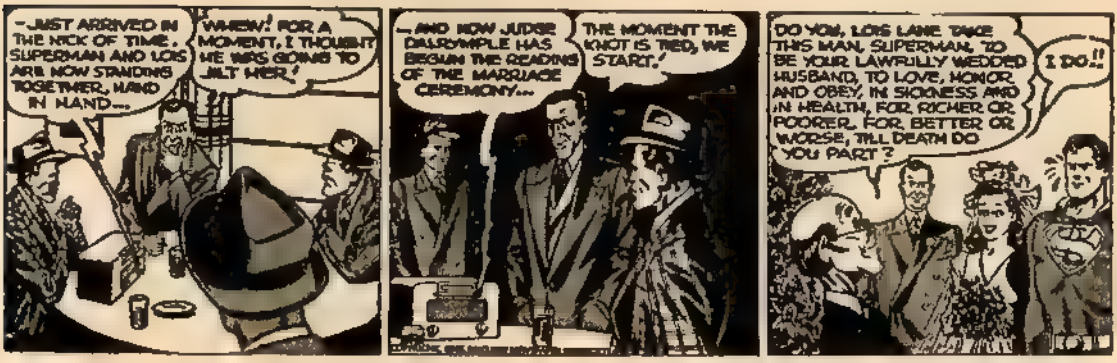
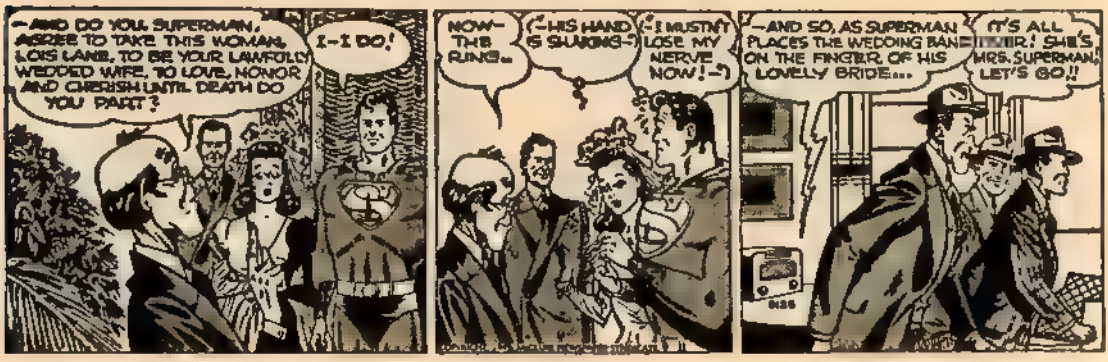
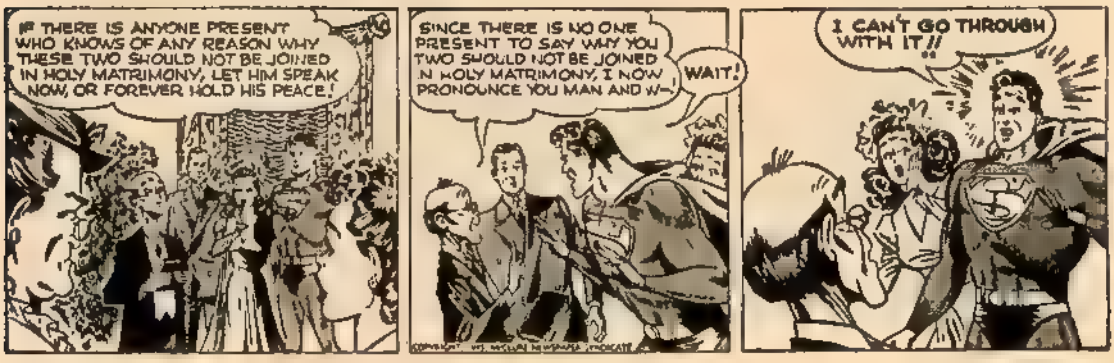
The Menomonee Falls Gazette


-JUST ARRIVED IN THE NICK OF TIME. SUPERMAN AND LOIS ARE NOW STANDING TOGETHER, HAND IN HAND...
WHEW! FOR A MOMENT, I THOUGHT HE WAS GOING TO JILT HER!
-AND NOW JUDGE DALRYMPLE HAS BEGUN THE READING OF THE MARRIAGE CEREMONY...
THE MOMENT THE KNOT IS TIED, WE START!
DO YOU, LOIS LANE, TAKE THIS MAN, SUPERMAN, TO BE YOUR LAWFULLY WEDDED HUSBAND, TO LOVE, HONOR AND OBEY, IN SICKNESS AND IN HEALTH, FOR RICHER OR POORER, FOR BETTER OR WORSE, TILL DEATH DO YOU PART?
I DO!!


-AND DO YOU SUPERMAN, AGREE TO TAKE THIS WOMAN, LOIS LANE, TO BE YOUR LAWFULLY WEDDED WIFE, TO LOVE, HONOR AND CHERISH UNTIL DEATH DO YOU PART?
I-I DO!
NOW- THE RING...
(-HIS HAND IS SHAKING-)
(-I MUSTN'T LOSE MY NERVE NOW!-)
-AND SO, AS SUPERMAN PLACES THE WEDDING BAND ON THE FINGER OF HIS LOVELY BRIDE...
IT'S ALL OVER! SHE'S MRS. SUPERMAN! LET'S GO!!


IF THERE IS ANYONE PRESENT WHO KNOWS OF ANY REASON WHY THESE TWO SHOULD NOT BE JOINED IN HOLY MATRIMONY, LET HIM SPEAK NOW, OR FOREVER HOLD HIS PEACE!
SINCE THERE IS NO ONE PRESENT TO SAY WHY YOU TWO SHOULD NOT BE JOINED IN HOLY MATRIMONY, I NOW PRONOUNCE YOU MAN AND W-
WAIT!
I CAN'T GO THROUGH WITH IT!!

WITH THE JUSTICE OF THE PEACE ABOUT TO PRONOUNCE LOIS AND SUPERMAN MAN AND WIFE, THE MAN OF STEEL ABRUPTLY INTERRUPTS!!
STOP THE CEREMONY! I CAN'T GO THROUGH WITH IT!!
WH-WHAT!
YOU-YOU HEEL!
IT'S BETTER THIS WAY! BELIEVE ME! YOU'VE GOT TO BELIEVE ME!
JUST ONE MOMENT, SUPERMAN!

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TCR Mailboat

JERRY ORDWAY, Frankin, WI: I would like to clarify some things in Brian Hayes letter (#202, June) concerning the All-Star Squadron.

As far as I know, Adrian Gonzales is, indeed, a native of the Philippines, though I can't hold that against him (I'm from Milwaukee!). Anyway, his ALL-STAR work doesn't have that "Philippine" look because he, like Rich Buckler before him, is only the "storyteller" or "layout artist" on the book, not the full penciller.

I would agree with TCR's assessment of having Adrian capture the flavor of the '40s in America. I think he's done a generally good job of it, though, and I can sympathize with what he must go through, as I would be LOST in a similar situation. A big help is that Roy does a great deal of research for us, and DC Comics provides us with xeroxes of old comics pertaining to the stories.

On another note, in an environment of books like X-MEN, MOON KNIGHT, DAREDEVIL and TEEN TITANS, ALL-STAR SQADRON has taken its share of knocks for its approach, its setting (WWII), its characters and even its writer. It's not "cerebral" enough for a lot of people. It seems they kind of miss the point. ALL-STAR SQADRON doesn't WANT to be like those other books. It's meant to be a fond remembrance of an era. It's a world where Batman looks the way Bob Kane drew him. It's not meant as "high art," it's a comic book, and there's nothing wrong with that from my standpoint. We work hard to give the reader his or her money's worth.

Sorry for being so long-winded, and thanks to TCR, Sam Kujava and the readers for their kind works and support.

HOWARD LEROY DAVIS, 3000 West Illinois #12, Midland, TX 79701: Over five years ago, when I was active as a columnist (appearing in the Menomonee Falls GAZETTE as WITH PEN AND BRUSH), I interviewed old-time cartoonist Sheldon Moldoff. Shelley, as many of you are aware, is best known for his golden-age HAWKMAN work (although he spent many years as Bob Kane's pencil ghost).

His then-latest work was a feature-length animated film called THE RED, RED DRAGON.

Although the film was in the can and had been shown in many countries abroad, no American distributor could be found for it.

Finally, just today, I saw it. It's appearing on the cable TV Spotlight channel. The way these things work, however, look for it on the other cable TV channels...HBO, The Movie Channel, etc....as feature films tend to migrate from one to the other.

It's showing under the name MARCO POLO, JR. rather than the earlier title proposed for American distribution. Although intended for a juvenile audience and possessing a "G" rating, both my wife and I (who are not juveniles) enjoyed the work made from Shelley Moldoff's original story and character designs tremendously.

The film features the vocal talents of Bobby Rydell as "Marco" and Arnold Stang as "the Delicate Dinosaur" and boasts some beautiful special animation sequences by a Japanese artist whose name passed too quickly for me to get.

The major visual component of this internationally-produced work, however, comes from Australia. Eric Porter is Shelley's co-producer and it is his animation studio that gave motion and color to this highly eye-pleasing work.

Comparing animated features... and I've seen a lot of them in my 47 years...I would rank MARCO POLO, JR. as highly as CINDERELLA, SNOW WHITE AND THE SEVEN DWARFS or BAMBI, but I would rank it above the highly regarded GULLIVER'S TRAVELS. To further place it in rank...although I feel I may be guilty of comparing apples and oranges here...I'd place it above FRITZ THE CAT and on a par with the new cult favorite, WIZARDS.

The story allows for a sequel to MARCO POLO, JR. and I for one would dearly love to see it. However, knowing a little of the trials and tribulations of getting this to the American viewer ...and suspecting more...I doubt that there will be a sequel. Shelley did storyboard for several Japanese cartoon series including a Tarzan-type which was deemed too violent for American TV. Perhaps with cable TV's hunger for movies, that series or another from Moldoff's storyboards will be made into a feature-length movie and reach U.S.

[Showtime is currently showing SHOGUN WARRIORS and DANGUARD ACE as compilations, so you might be right about there being a new market for previously "un-airable" foreign cartoons. MT]

JAMES VAN HISE, 10885 Angola Road, San Diego, CA 92126: As regards my name being sandwiched in along with those other "Big Name Fans" who have faded into the woodwork, I ain't no such place. I may SEEM invisible because New Media hasn't published any of the nine issues of various titles which I've turned in to them, but I should think that the nine articles of mine which have appeared in STARLOG #52-58 would have some materializing effect, and I've turned in five more pieces to them which will appear beginning in #60.

So I haven't pulled the Lamont Cranston bit and the voice of the mysterious Shadow belongs to a very corporeal writer who has by no means breathed his last in Fandom's direction.

[Probably only we old-timers remember, but Jim used to be the publisher/editor of the ROCKET'S BLAST-COMICOLLECTOR in those olden days of yore. If Mr. Schuster and Co. get off the stick, some of those nine issues mentioned will be issues of the RB*CC--which some of us have been waiting for for a long time. MT]

HOWARD P. SIEGEL, 95 Sedgwick Avenue, Yonkers, NY 10705: I waited until you finished publishing Lou Mougin's Comics History before sending my congratulations to all concerned. The series was well-researched, well-written. I've always referred to the post-WWII Fandom years as that of "discovery-rediscovery." Certainly, for new generations of panelologists, the 1966-69 years are the former. For us of the older group, those times can be considered the latter. My own feelings about today's product is simply that it leaves a lot to be disenchanted about. Lou's articles only deepen that conviction. Most of the short-lived efforts of those secondary publishers were not first class, but at least they gave us variety and freedom of choice

for our 15¢ or quarter.

You've done fandom a service once again by printing the history, and I thank you. So will many others in the future when they have access to it at the Museum of Cartoon Arts research library.

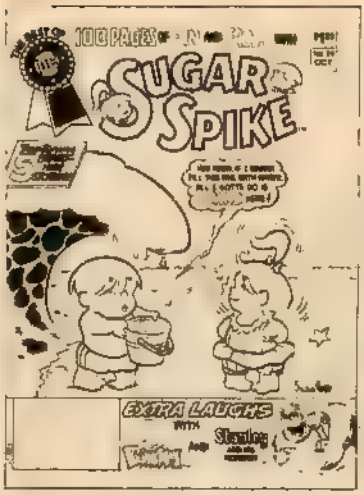
[TCR Mailboat continues on page 35]

DC Coming Comics

ADVENTURE COMICS No. 492, October. "Battle With The Gods" by E. Nelson Bridwell, Don Newton and John Calnan is the second half of the Marvel Family new story. Reprints in this issue include the third and fourth appearances of the Legion of Super-Heroes: "The Three Super-Heroes," a Supergirl story from ACTION COMICS #267 by Otto Binder and Jim Mooney, and "The Army of Living Kryptonite Men" from SUPERBOY #85 by Jerry Siegel and George Papp; a Golden Age Sandman story, "The Unholy Dreams Of Gentleman Jack" from ADVENTURE COMICS #85 by Joe Simon and Jack Kirby; the Spectre in "Beyond The Sinister Barrier" from SHOWCASE #61 by Gardner Fox and Murphy Anderson;

the Sea King in "The Trail Of The Ring" from AQUAMAN #41 by Steve Skeates and Jim Aparo; and an untitled Black Canary story from ADVENTURE COMICS #419 by Denny O'Neil and Alex Toth. Keith Giffen and Mike DeCarlo did the front cover, Adrian Gonzalez and DeCarlo did the back. [7/1]

ARAK/SON OF THUNDER No. 14, October. "Heritage of Blood" is by Roy Thomas and Alfredo Alcala. To reclaim his indian heritage, and save his soul, Arak battles three Fates. In the back-up, Valda stars in "Beware The War-Horses of the Istir" by Roy and Danette Thomas and Ernie Colon. Alcala did the cover. [7/1]



THE BEST OF DC No. 29, October. SUGAR AND SPIKE and friends are the stars of this digest. "The Present", "The New Pull-Toy", "Adventure at the Animal Palace" and "The Big Hippo Mystery" are the new Sugar and Spike stories by Sheldon Mayer; there is an un-published Stanley and His Monster story by Arnold Drake and Bob Oksner, plus a new BINKY story by John Albano, Mortimer and Bill Draut. Mayer did the covers. [7/1]

BLACKHAWK No. 251, October. "A Time to Fight...A Time to Die" is by Mark Evanier and Dan Spiegle. The origin of the Blackhawks is retold and cleared up for the first time as the Black Knights are revived and set in the earliest days of World War II. Dave Cockrum did the cover. [7/1]

DC COMICS PRESENTS No. 50, October. "When You Wish Upon a Planetoid" is by Dan Mishkin and Gary Cohn, Curt Swan and Kurt Schaffenberger. The Atomic Skull takes on the unexpected team of Superman and—Clark Kent.

Also included: a two-page pin-up by Alex Saviuk and Frank Giacoia portraying the 65 DCCP co-stars thus far. Rich Buckler and Giacoia did the cover. [7/1]

THE FURY OF FIRESTORM No. 6, October. "The Pied Piper's Pipe of Peril" is by Gerry Conway, Pat Broderick and Dick Giordano. Firestorm must take on a character who's nearly bested the Flash any number of times. Broderick and Dick Giordano did the cover. [7/1]

JUSTICE LEAGUE OF AMERICA No. 207, October. "Crisis on Earth-Prime" is by Gerry Conway, Don Heck and Romeo Tanghal. The annual JLA-JSA team-up takes a strange twist as the two teams also team-up with the All-Star Squadron in 1962 to battle the Crime Syndicate of America from Earth-Three. For the record, that means Superman, Aquaman, Hawkman, Zatanna and Firestorm from the JLA, Dr. Fate, Starman, Green Lantern, the Huntress and Power Girl from the JSA, Johnny Quick, Robotman, Liberty Belle, Firebrand and Commander Steel from the

All-Star Squadron, and Owlman, Ultra-Man, Superwoman, Power Ring and Johnny Quick from the Crime Syndicate. George Perez did the cover. [7/1]

WONDER WOMAN No. 296, October. "Mind Games" is by Roy Thomas, Dan Mishkin, Gene Colan and Frank McLaughlin. The plot of Commander Video comes to a head. Also, the Huntress stars in 'The Huntress is Back in Town' by Paul Levitz, Joey Cavalieri, Joe Staton and Jerry Ordway. Ernie Colon and Frank Giacoia did the cover. [7/1]

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BATMAN No. 352, October. "The Killer Skies" is by Gerry Conway, Paul Kupperberg, Don Newton and John Calnan. Col. Blimp is stealing subs from the Navy, and Batman is called on to stop him. Jim Aparo did the cover. [7/8]

THE FLASH No. 314, October. "Look Upon the Eradicator" is by Cary Bates, Carmine Infantino and Dennis Jensen. The Eradicator has taken it upon himself to expunge Central City of crime by being judge, jury and executioner--and wiping crooks out, literally. Infantino and Frank Giacoia did the cover. [7/8]

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G.I. COMBAT No. 246, October. For the 30th anniversary issue of the G.I. COMBAT title, DC celebrates by doing an extra-length Haunted Tank story. Written by Robert Kanigher, the chapters are: "Prologue to Hell" by Sam Glanzman; "The Killers Below" by E.R. Cruz; "Swan Song for a Spy" by Glanzman; "Spirit in the Sky" by Glanzman; "Isle of No Return" by Cruz; "Memory of a Desert Death" by Glanzman; "Gauntlet of U-Boats" by Glanzman. The only non-Kanigher story is "Cover Up" by George Kashdan and Dick Ayers. Joe Kubert did the cover. [7/8]

JONAH HEX No. 65, October. "The Vendetta" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. In the first of a five-part story, Jonah heads out after the killers of his love. Ross Andru and Romeo Tanghal did the cover. [7/8]

THE NEW TEEN TITANS No. 24, October. "Citadel Strike" is by Marv Wolfman, George Perez and Romeo Tanghal. The Titans and the Omega Men are on Tamaran, the Citadel Empire, searching for Starfire. George Perez did the cover. [7/8]

THE SAGA OF THE SWAMP THING No. 6, October. "Sins on the Water" is by Martin Pasko and Tom Yeates. The Swamp Thing takes a voyage. Also, the Phantom Stranger stars in "Till Death Us Do Join" by Mike W. Barr and Dan Spiegle. Yeates did the cover. [7/8]

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SUPERMAN No. 376, October. 'The Ozone-Master Comes Calling" is by Elliot S. Maggin, Curt Swan and Dan Adkins. Perry White's super-cigars return to aid Superman in his battle. Plus, the new SUPERGIRL comic is previewed in an untitled story by Paul Kupperberg and Carmine Infantino. Rich Buckler and Frank Giacoia did the cover. [7/8]

BATMAN ANNUAL No. 8, October. "The Messiah of the Crimson Sun" is by

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Mike Barr and Trevor Von Eeden. A crazed mass-killer called the Messiah of the Crimson Sun threatens to wipe out Gotham City unless he's paid homage. Von Eeden did the cover. [7/15]

THE BRAVE AND THE BOLD No. 191, October. "Only Angels Have Wings' is by Dan Mishkin, Gary Cohn and Jim Aparo. Batman and the Joker (?) investigate the murder (?) of the Penguin. Also, Nemesis comes closer to the Council in "Dead Man's Bluff" by Cary Burkett and Dan Spiegle. Aparo did the cover. [7/15]

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GREEN LANTERN No. 157, October. "There's No Grave Like Home" is by Mike Barr, Keith Pollard and Mike DeCarlo. Escaping from his prison, the paralysis-victim Hector Hammond tracks GL through space to kill him. Also, a Tale of the GL Corps: "One Among the Stars" by Paul Kupperberg, Irv Novick and Joe Giella. Pollard did the cover. [7/15]

HOUSE OF MYSTERY No. 309, October.

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The I, VAMPIRE entry is "Witch Hunt" by Bruce Jones and Tom Sutton. Also: "The Old-Boy Network" by Joey Cavalieri and Tor Infante; and "Through a Lens Darkly" by Todd Klein , Charlie Manna and Sam Grainger. Michael W. Kaluta did the cover. [7/15]

THE LEGION OF SUPER-HEROES No. 292, October. "Darkness Transcended" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. In part three of the Great Darkness Saga, the Legion faces prophesied defeat by the Servants of Darkness on the planet Zerox. Giffen did the cover. [7/15]

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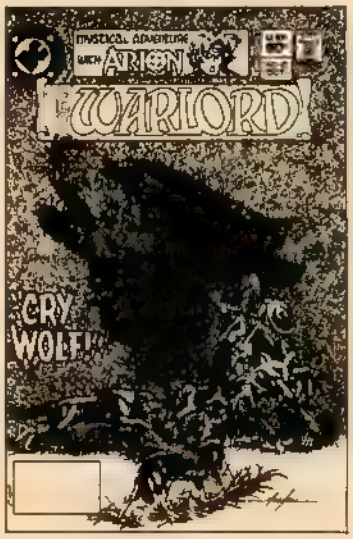
THE NIGHT FORCE No. 3, October. "Journeys" is by Marv Wolfman, Gene Colan and Bob Smith. Chapter three has Baron Winters enlisting the aid of Donovan Brown and Jack Gold--the latter by getting him fired. Colan and Smith did the cover. [7/15]

SGT. ROCK No. 369, October. "Too Easy to Die" is by Robert Kanigher and Frank Redondo. Others: 'Death-Dive at Dunkirk" by Jack Arata, and "Big Game" by Bill Kelly and Tom Mandrake. Joe Kubert did the cover. [7/15]

WARLORD No. 62, October. "Cry Wolf!" is by Mike Grell and Jan Duursema. The return of Rostov is featured. And Arion bows out of the book in preparation for his own title with "Madmen and Mages" by Paul Kupperberg and Jan Duursema. Grell did the cover. [7/15]

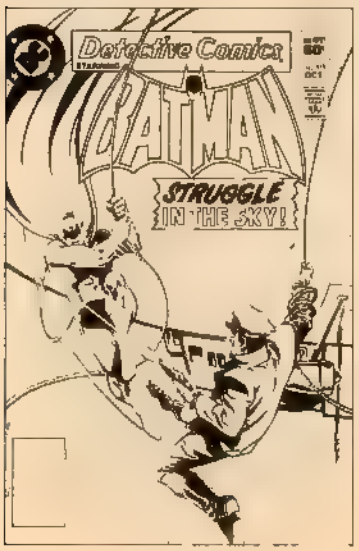


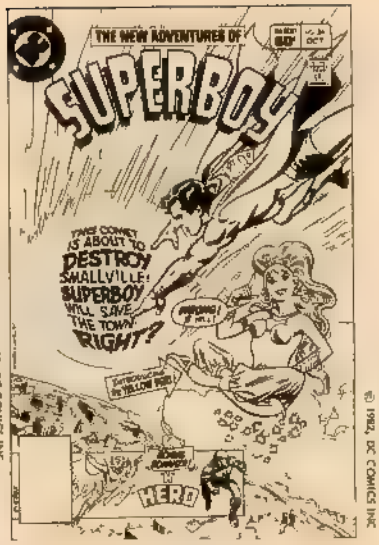
ACTION COMICS No. 535, October. "Battle Beneath the Earth" is by Marv Wolfman, Paul Kupperberg, Joe Staton and Sal Trapani. Superman's still at half-strength, and has to contend with the Mole, a guy who likes to sink buildings beneath the earth to loot them. The Omega Men guest-star once more. And Aquaman begins a multi-issue sequence beginning with "I Talk to the Seas, But They Don't Listen to Me" by Bob Rozakis, Alex Saviuk and Frank McLaughlin. Rich Buckler and Frank Giacoia did the cover. [7/22]

ALL-STAR SQUADRON No. 14, October. "The Mystery Men of October" is by Roy Thomas, Adrian Gonzales and Jerry Ordway. The JLA-JSA story from JUSTICE LEAGUE #207 continues as the Cuban Missile Crisis plot continues to build up on Earth-Prime. Joe Kubert did the cover. [7/22]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 8, October. "Killing Time" is by Roy Thomas, Scott Shaw! and Al Gordon. The Time Keeper is playing around with the ages of the Zoo Crew. Also, Alley-Kat-Dabra stars in "Squak Loudly...and Carry a Big Grudge" by Shaw!, Mike Sekowsky and Gordon. Shaw! did the cover. [7/22]

DETECTIVE COMICS No. 519, October. "Like a Dreadnaught in the Sky --Batman" is by Gerry Conway, Don Newton and Frank Chiaramonte. The Col. Blimp story continues from BATMAN #352. Batgirl stars in the backup, "When Velvet Paws Caress the Ground" by Barbara Randall and Trevor Von Eeden. Jim Aparo did the





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cover. [7/22]

THE NEW ADVENTURES OF SUPERBOY No. 34, October. "Beware the Yellow Peril" is by Bob Rozakis, Kurt Schaffenberger and Frank Chiaramonte. The Boy of Steel faces Peri, mistress of magic. The DIAL "H" FOR HERO story is "Water, Water, Everywhere, and Every Drop a Fright" by Nelson Bridwell, Bob Rozakis, Howard Bender and Joe Giella. Ross Andru and Frank Giacoia did the cover. [7/22]

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UNKNOWN SOLDIER No. 268, October. "Gotterdämmerung" is by Bob Haney, Dick Ayers and Gerry Talaoc. We bid adieu to the Unknown Soldier as the faceless G.I. stars in a full-length story in which Unk and Adolf Hitler have a showdown in the latter's bunker. Joe Kubert did the cover. [7/22]

WARLORD ANNUAL No. 1, October. "Gateway to Doom" is by Mike Grell and Bob Smith. Morgan serves as bodyguard to an aristocrat and her paramour on the way to her wedding. Also: the return of Shikira, the cat lady. Grell did the cover. [7/22]

WEIRD WAR TALES No. 116, October. "Doorway to Hell" is by Robert Kanigher and Fred Carrillo, and features the Creature Commandos. Then, the G.I. Robot stars in "Lonely Robot" by Kanigher, Carmine Infantino and Sal Trapani. The Robot gets a pal--a robot dog named Cat. Gil Kane did the cover. [7/22]

WORLD'S FINEST COMICS No. 284, October. "I, Amalgamax" is by Cary Burkett, George Tuska and Frank McLaughlin. Superman, Batman and the Legion of Super-Heroes take on the Composite Superman. And Green Arrow stars in "When the Old Clock Died" by Mike Barr and Dan Spiegle. Keith Giffen and Larry Mahlstedt did the cover. [7/22]

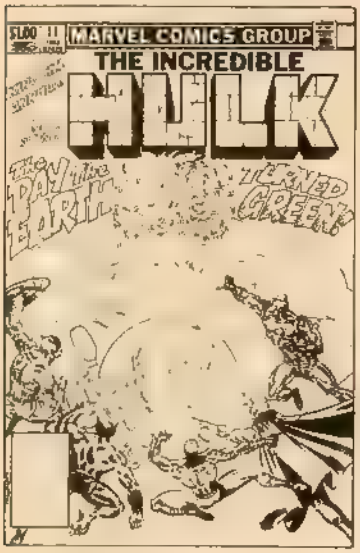
Marvel Coming Attractions

DAREDEVIL No. 187, October. "Overkill" is by Frank Miller and Klaus Janson. Daredevil's increasing powers threaten to overcome him, and as he searches for Stick we are introduced to the new version of the Black Widow. Cover by Miller. [6/22]

DAZZLER No. 20, October. "Out Of The Past" is by Danny Fingeroth, Frank Springer and Vince Colletta. As Daz tries to keep Doctor Sax and Johnny Guitar from trashing her band, Vanessa makes a discovery about Alison's past. Cover by John Romita Junior and Senior. [6/22]

DENNIS THE MENACE No. 12, October. The final issue salutes the Fourth of July, in stories by the Ketcham studio, who also did the cover. So long, kid. [6/22]

THE INCREDIBLE HULK ANNUAL No. 11, October. "The Day The Earth Turned Green!" is by Bill Mantlo, Rich Buckler and Joe Sinnott. A "green flu" is the Leader's latest plan for conquest, but the Hulk has been given a clue to stop him. The FF, Spider-Man, the Avengers and Doctors Blake and Stange also appear. Doc Samson appears in a pin-up and in "Unus Unchained" by Mary Jo Duffy, Frank Miller and Steve Mitchell. Doc finds that only brain, not brawn, will prevail against the X-Men's old foe. Al Milgrom did the cover. [6/22]



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*KA-ZAR THE SAVAGE No. 19, October. "I'll Take Manhattan" is by Bruce Jones, Brent Anderson and Armando Gil. When the expedition return to New York with Shanna, Zabu and the wounded Ka-Zar, Kevin wanders off and starts rescuing people in peril. The Tales of Zabu back-up is "Fly Now, Pay Later, Part II" by Bruce Jones and Val Mayerik. Inside cover fumettis feature Bruce Jones trying to be as funny as Jim Engel and Chuck Fiala. [6/22]

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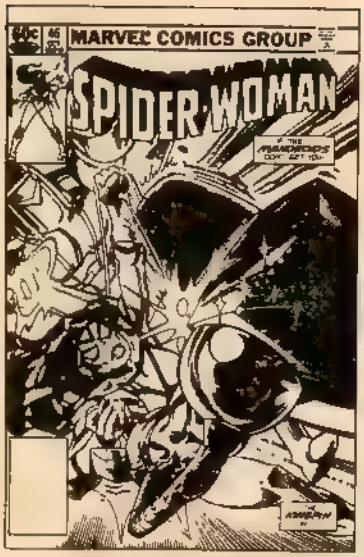

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MARVEL TWO-IN-ONE No. 92, October. "This Evil Returning--" is by Tom Defalco, Ron Wilson and various inkers. The Thing, Jocastra and Machine Man battle the latest reincarnation of Ultron. Wilson and Chic Stone did the cover. [6/22]

SPIDER-WOMAN No. 46, October. "Yakuza" is by Chris Claremont and Steve Leialoha. When Jessica discovers the secret of the underground Yakuza group, she finds herself forced to stop assassins attacking the Kingpin and General Coy, her worst enemy. Leialoha also did the cover. [6/22]

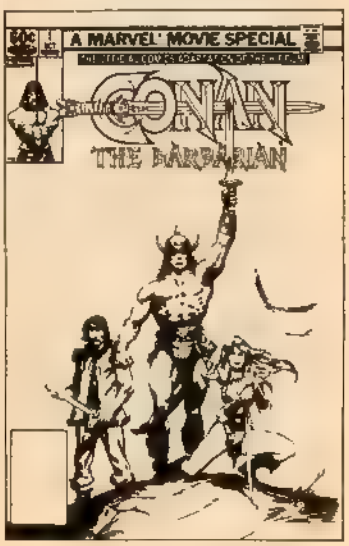
TEAM AMERICA No. 5, October. "Triple Cross!" is by Bill Mantlo, Alan Kupperberg and Vince Colletta. A new super-spy organization recruits Honcho for a mission, and he isn't sure which side he ends up on. Cover by Ed Hannigan and Colletta. [6/22]

THE AMAZING SPIDER-MAN No. 233, October. "Where In The %#@@!#! Is Nose Norton?" is by Roger Stern, John Romita Jr. and Jim Mooney. Pursued by the Brand Corporation, Nose Norton's only hope is that Spidey and Ben Urich (making a guest stop-over from DAREDEVIL) find him first. The Tarantula is also on the prowl. Cover by Romita Jr. and Al Milgrom. [6/29]

CAPTAIN AMERICA No. 274, October. "Death of a Howler" is by David Anthony Kraft, Mike Zeck and John Beatty. Invading HYDRA Island to save "Happy" Sam Sawyer, Cap and the Howlers discover a sad conclusion for their reunion. Zeck and Beatty did the cover. [6/29]

CONAN THE BARBARIAN MOVIE SPECIAL No. 1, October. The movie adaptation by Michael Fleisher and John Buscema is reprinted in the 60¢ format. Buscema did the cover. [6/29]

CRAZY MAGAZINE No. 90, September. Satires include "Conan the Movie"



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by Paul Kupperberg, Bob Camp and Marie Severin; "Venom" by Stu Schwartzberg and Kent Gamble; and a TV parody by Murad Gumen and Gamble. Regular features include "Gross Encounters" by Kovacs, "Teen Hulk" by Jim Owsley and Gary Hallgren, "Dirk McGirk" by Michael Carlin, "Fantasy Versus Reality" by Ralph Reese and Mary Wilshire, "Aunty Nuke" by Susan Bissett and Steve Smallwood, "The Kinetic Kids" by Steve Mellor, "Obnoxio's Fun Page" by Virgil Diamond and Paul Kupperberg, and tons of other thigh-slappers. The cover is by Bob Larkin. [6/29]

DOCTOR STRANGE No. 55, October. "To Have Loved And Lost" is by Roger Stern, Mike Golden and Terry Austin. Depressed over his lost love, Doc is hardly prepared when attacked by Dispayre. Golden and Austin also did the cover. [6/29]

GHOST RIDER No. 73, October. "Tears of a Clown" is by Roger Stern, Bob Budiansky and Dave Simons. The

Quentin Carnival now faces the direct attacks from the Circus of Crime. The cover is by Budiansky and Simons. [6/29]

HERCULES No. 2, October. "For The Love Of Gods" is written and drawn by Bob Layton. While searching for a job to raise the money to buy back his chariot, a new girl friend places him up against an entire army. Layton also did the cover. [6/29]

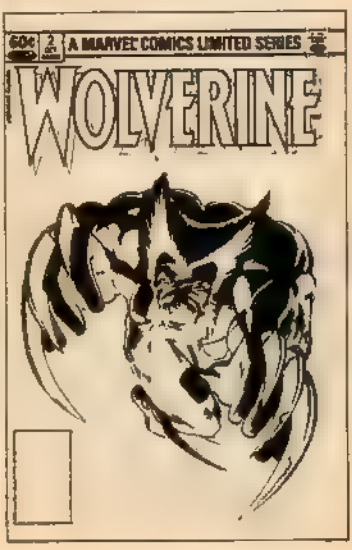
*MICRONAUTS No. 46, October. "Adrift" is by Bill Mantlo, Luke McDonnell and Danny Bulandi. Commander Rann and Devil battle the Soul Survivors on Earth as Marionette, Bug and Acroyear face tough odds in the Microverse. Ed Hannigan and Al Milgrom did the cover. [6/29]

*MOON KNIGHT No. 24, October. "Scarlet In Moonlight" is by Doug Moench and Bill Sienkiewicz. Moon Knight attempts to stop Stained Glass Scarlet in her no-holds-barred war on crime. Sienkiewicz did the cover. [6/29]

SAVAGE SWORD OF CONAN No. 80, September. "The Colossus of Argos" is by Michael Fleisher and Alfredo Alcala. Conan battles a living statue that has already conquered a kingdom. Also, another chapter of "Bront" by Bruce Jones and John Buscema. The cover is by Earl Norem. [6/29]

THOR No. 324, October. "Graviton" is by Doug Moench, Alan Kupperberg and Jim Mooney. Thor battles a supervillain who controls gravity, and Bloomingdale's hangs in the balance. The Tales of Asgard back-up is "Gathering of Evil" by Moench, Kupperberg and Mooney. Tyr and Loki organize the forces of evil. Ed Hannigan and Joe Rubinstein did the cover. [6/29]

WOLVERINE No. 2, October. "Debts And Obligations" is by Chris Claremont, Frank Miller and Josef Rubenstein. Wolverine and Yukio battle hoards of assassins. Miller and Rubenstein also did the cover. [6/29]



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THE AVENGERS No. 224, October. "Two From The Heart" is by Jim Shooter, Alan Zelenetz, Mark Bright, Brett Breeding and other assorted inkers. Ant-Man visits Yellowjacket in prison, while the Wasp has a surprising fling with a new man in her life. Breeding did the cover. [7/6]

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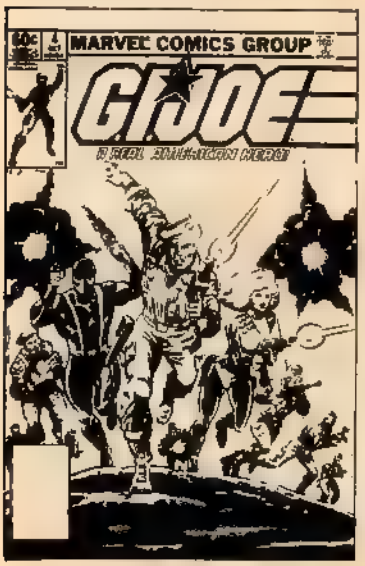
CONAN THE BARBARIAN No. 139, October. "In The Lair Of The Damned" is by Bruce Jones and Val Mayerik. Conan and Pelija battle demons and the snake-goddess Ishiti in another dimension where Conan is himself turning into a snake. John Buscema did the cover. [7/6]

G. I. JOE No. 4, October. "Operation: Wingfield" is by Larry Hama, Herb Trimpe, Jon D'Agostino and Jack Abel. Hawk, Grunt and Snake-Eyes go undercover to investigate a radical group in Montana involved with Cobra. Bob Hall and Al Milgrom did the cover. [7/6]



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THE INCREDIBLE HULK No. 276, October. "The Return Of The U-Foes" is by Bill Mantlo, Sal Buscema and Joe Sinnott. While Bruce Banner, Betty Ross and Bereet try to cure Rick Jones of his gamma poisoning, a quartet from the Hulk's past intrude. Al Milgrom did the cover. [7/6]

*MARVEL GRAPHIC NOVEL No. 3, October. Jim Starlin contributes a 48-page episode of the Metamorphosis Odyssey, DREADSTAR. Starlin did the cover. [7/6]

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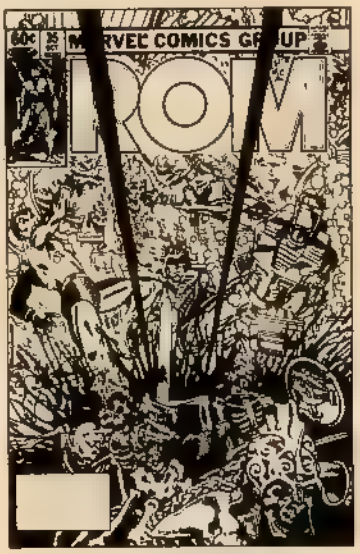
MARVEL TALES STARRING SPIDER-MAN No. 144, October. "The Return of the Vulture," by Stan Lee and Steve Ditko, is reprinted from AMAZING SPIDER-MAN #7. Ditko did the cover. [7/6]

MARVEL TWO-IN-ONE ANNUAL No. 7, October. "Champion" is by Tom DeFalco, Ron Wilson and Armando Gil. The Thing, Sasquatch, Colossus, Thor, Wonder-Man, Hulk, Sub-Mariner, Doc Samson and more Marvel super-guys take on the champion of the Elders of the Universe one-by-one for the title of Champion of the Universe--and the life of Alicia Masters. Wilson and Frank Giacoia did the cover. [7/6]

POWER MAN AND IRON FIST No. 86, October. "Golden Eye, Gleaming Death" is by Denny O'Neil, Denys Cowan and Carl Potts. Moon Knight guest-stars. Cowan did the cover. [7/6]



ROM No. 35, October. "Agony in Atlantis" is by Bill Mantlo, Sal Buscema and Akin-Garvey. Sub-Mariner teams up with Rom to face Dire Wraiths who threaten Atlantis. Ed Hannigan and Al Milgrom did the cover. [7/6]

THE UNCANNY X-MEN No. 162, October. "Beyond the Farthest Star" is by Chris Claremont, Dave Cockrum and Bob Wiacek. The Brood has kidnapped the X-Men and Wolverine is the one who must save them. Cockrum and Wiacek did the cover. [7/6]

ANNIE No. 1, October. The adaptation of the movie is reprinted in comic-book form in a story by Tom DeFalco, Winslow Mortimer and Diverse Hands. The cover is a photo montage from the movie. [7/13]

BLADERUNNER No. 1, October. Following the comic magazine is this four-color comic-book reprint of the movie

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adaptation by Archie Goodwin, Al Williamson and Carlos Garzon. Williamson did the cover. [7/13]

THE DEFENDERS No. 112, October. "A Strange Visitor From Another Planet" is by J. Marc De Matteis, Don Perlin and Mike Gustovich. The Superman-parallel from an alternate world, Hyperion, is dying--and he calls the Defenders in to help him battle a menace to his world. Brent Anderson did the cover. [7/13]

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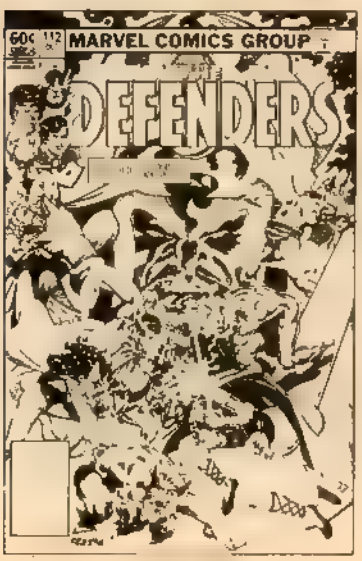
FANTASTIC FOUR No. 247, October. "This Land is Mine" is by John Byrne.



The FF aid Dr. Doom is regaining his throne as head of Latveria. Byrne did the cover. [7/13]

IRON MAN No. 163, October. "A Knight's Errand" is by Denny O'Neil, Luke O'Donnell and Steve Mitchell. Iron Man's being followed by someone, and as he tries to discover who, he's attacked by the Knight. Jim Starlin did the cover. [7/13]

MARVEL TEAM-UP No. 122, October. "A Simple Twist of Fate" is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Spider-Man battles Man-Thing at the command of the Man Called Fate. Ed Hannigan and Al Milgrom did the cover. [7/13]

MASTER OF KUNG FU No. 117, October. "Devil Deeds Done in Darkness" is by Doug Moench and Gene Day. While battling the Death Dealer, Shang-Chi must also contend with Fu Manchu in a graveyard setting. Day did the cover. [7/13]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 71, October. "With This Gun I Thee Kill" is by Bill Mantlo, Rick Leonardi and Jim Mooney. Spider-Man deliberates on the value of gun-control as he goes through a crime-wave. John Romita Jr. and Frank Giacoia did the cover. [7/13]

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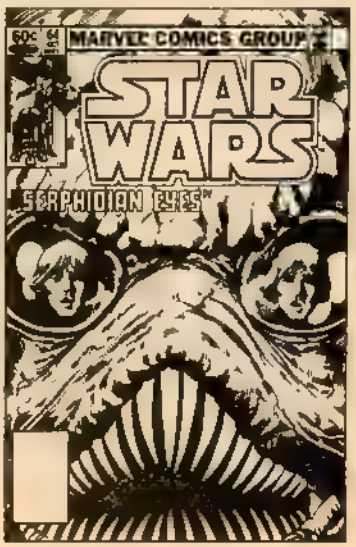
STAR WARS No. 64, October. "Serphidian Eyes" is by David Michelinie, Walt Simonson and Tom Palmer. An old rebel base with classified info on it is in danger of being captured by the Empire. Simonson did the cover. [7/13]

WHAT IF? No. 35, October. "What If Electra Had Lived?" is by Frank Miller and Terry Austin. Also: "What If Yellowjacket Had Died?" by Alan Zelenetz, Greg LaRocque and Mike Esposito, and "Cat People" by Roger Stern and Steve Ditko. Ed Hannigan and Austin did the cover. [7/13]



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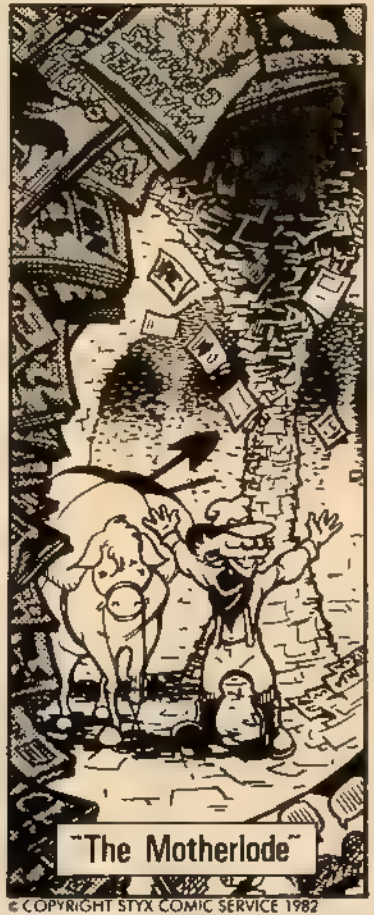

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__ X-Men Companion
(Fantagraphics)

(see the magazine section for more specialty publishers as well!)

SECTION V
CHARLTON COMICS

All Charlton First Issues
Attack
Battlefield Action
Billy The Kid
Charlton Bullseye
__ Fightin' Army
Fightin' Five
Fightin' Marines
Ghost Manor
Ghostly Haunts
__ Haunted (Baron Weirwulf)
Soap Opera Romances
War

SECTION VII DIGESTS

__ Archie Where R U Digest
__ Archie Comics Digest
__ Best of DC Digest
Best of Dennis Digest
(Marvel)
Archie Double Digest
__ Betty/Veronica Annual
Digest
__ Casper Digest Stories
Casper Digest Winners
Dennis the Menace Digest
(Marvel)
Jokebook Comics Digest
__ Jughead Jones Digest
__ Jughead Archie Digest
Laugh Comics Digest
__ Little Archie Digest
__ Madhouse Comics Digest
__ Richie Rich Best of Years
__ RR Digest Stories
RR Digest Winners
RR Holiday Digest
__ RR Million Dollar Digest
__ RR Vacation Digest

SECTION VIII MAGAZINES
AND SPECIALTY ITEMS
(fanzines or strictly comics items are denoted by asterisks)

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(New Media)
__ Amazing Heroes***
__ Analog
Bizarre Adventures***
(Marvel)
Cerebus the Aardvark***
Cinefantastique***
__ Cinefex***
__ Cinemagic (Starlog)
__ Club
Club International
__ Comic Reader***
Comics Feature***
(New Media)
__ Comics Journal***
__ Comics Newsline***
__ Comics Scene*** (Starlog)
Cracked
Cracked Specials
Crazy ** (Marvel)
__ Creepy ** (Warren)
__ Eclipse Magazine***
Eerie*** (Warren)
Elfquest*** (Warp)
Enterprise Incidents***
(New Media)
__ Epic*** (Marvel)
__ Famous Monsters (Warren)
Fangoria (Starlog)
Fantasco Chronicles***
(Fantasco)
Fantastic Films
Fantasy & Science Fiction
Fantasy Illustrated***
(New Media)
Fantasy Modelling (Starlog)
First Kingdom*** (Pilant)
__ Galaxia Comics***
Gallery
Gallery Specials
Gates of Eden*** (Fantasco)
Genesis
__ Goblin*** (Warren)
Heavy Metal***
Heavy Metal Specials***
High Society
Hustler
Isaac Asimov's SF
Magazine
__ L.O.C.*** (New Media)
Mad
Mad Specials
Marvel Comics Index***
(Pacific)
__ Marvel Super Special***
(Marvel)
Mayfair
National Lampoon
Nat Lamp Specials
__ 1994 Magazine*** (Warren)
__ Omni
Omni Specials
Penthouse
Penthouse Specials
Playboy
Playboy Specials
__ Prevue** (Steranko)
__ Rocket's Blast***
(New Media)
Savage Sword of Conan***
(Marvel)
Spirit*** (Kitchen Sink)
Starlog
Starlog Specials
Swords of Cerebus***
Trek (Star Trek)***
(New Media)
__ Vampirella** (Warren)
__ Weirdo*** (Kitchen Sink)

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7-9	1.00
11 13 20	1.00
21-29,26-36	1.
25	2.

AVENGERS
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20-22	8.
23 30	4.00
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51-56,59,60	3.
57,58 (HULK)	12.
61-65,68-71	4.
66,67 (SMITH)	8.
72 82 84-91	3.00
83,92'	4.
93 (ADAMS)	22.
94 96 (ADAMS)	14.
97	5.
98,99 (SMITH)	9.
100 (SMITH)	15.
101 110	3.00
111-125	3.
126-150	2.00
151-180	2.
181-191 (BYRNE)	2.00
192-199	1.00
200	2.
201-220	1.00
221 UP	1.
SPECIAL*1	10.
SPECIAL*2	5.
SPECIAL*3	3.
SPECIAL*4,5	2.00
ANNUAL*7	5.
ANNUAL*8,9	1.00
ANNUAL*10	1.00
GIANT SIZE*1	3.00
GIANT SIZE*2-5	2.

CAPTAIN AMERICA
100	12.
101-108	5.
109 (GRAY)	6.
110,111,113	7.
112,114-150	2.00
151-150	2.
151-179	1.00
180-199	1.00
200	2.
201-251,254	1.
252,253,255	1.00
256-UP	1.
GIANT SIZE*1	2.
SPECIAL*1,2	2.00
ANNUAL*1	1.00

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1	5.00
2-4	2.00

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1	12.
2-5	3.00
6-10	2.00
11 (SMITH)	3.00
12-24	2.
25 (STARLIN)	6.
26 34 (STARLIN)	3.00
35,37-50	1.00
36	2.
51-62	1.
GIANT SIZE*1	2.

CHAMBER OF DARKNESS
4 (SMITH)	12.

CHAMPIONS
1	4.
2-10,16,17	1.00
11-15 (BYRNE)	2.00

CONAN
1	60.
2	25.
3	40.
4 5	20.
6-10	15.
11-15	12.
16-22	9.
23,24	10.
25	5.
26-30	4.
31-36	3.
37 (ADAMS)	5.
38-50	2.
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58	2.00
59-70	1.00
71-99	1.00
100,115	2.
101-114,116-UP	1.
KING SIZE*1	8.
ANNUAL*2	5.
ANNUAL*3-5	2.
GIANT SIZE*1	5.
GIANT SIZE*2,3	3.00
GIANT SIZE*4,5	2.

CREATURES ON THE LOOSE
10 (1ST KULL)	12.

DAREDEVIL
1-3	(INQUIRE)
4,5	24.
6-10	18.
11-20	8.
21-30	4.
31-49,55	3.
50-52 (SMITH)	4.
54-60	2.
61-90	1.00
91-99	1.00
100	2.00
101-130	1.00
131-157	1.
158 (MILLER)	30.
159	15.
160,161	12.
162-167	7.
168	15.
169,170	5.
171-180	3.
181	2.00
182	2.
183-UP	1.00
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SPECIAL*1	3.
SPECIAL*2-4	2.

DAZZLER
1	2.
2-5	1.00
6-UP	1.

DEFENDERS
1	16.
2	8.
3-5	6.
6-10	4.
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100	1.00
101-UP	1.
KING SIZE*1	2.00
GIANT SIZE*1	3.00
GIANT SIZE*2-5	1.00

DR. STRANGE
169	4.00
170-183	2.
1 (BRUNNER)	5.
2-5	2.
6 10	1.00
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27-50	1.00
51-UP	1.
ANNUAL*1	1.00
GIANT SIZE*1	2.

FANTASTIC FOUR
1-20	(INQUIRE)
21-30	24.
31 40	12.
41-47	9.
48	24.
49,50	12.
51-60	8.
61-65,67-80	6.
66,67	7.
71,73,75,78-80	5.
72,74,76,77	6.
81-90	4.
91-99	3.00
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101-111,113-120	3.
112,121-123	3.00
124-127	2.00
128	3.00
129-149	2.00
150,155-157	2.
151-154,158-160	1.00
161-180	1.00
181-199	1.00
200	2.00
201-208,219	1.
209-218,220,221	2.
222-231	1.
232-236 (BYRNE)	2.
237-UP	1.
SPECIAL*1	85.
SPECIAL*2	20.
SPECIAL*3	10.
SPECIAL*4	6.
SPECIAL*5	4.
SPECIAL*6	3.
SPECIAL*7-10	2.
SPECIAL*11-UP	1.00
GIANT SIZE*2-4	2.00
GIANT SIZE*5,6	1.00

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1	3.
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7-11	2.
1 (1979)	3.
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FEAR
19 (1ST HOWARD)	12.

GHOST RIDER
1	7.
2-5	3.
6-10	2.00
11-20	2.
21 39	1.00
35 (STARLIN)	2.
36-50	1.00
51-UP	1.

HOWARD THE DUCK
1	10.
2	5.
3	3.
4,5	2.
6-10	1.00
11-31	1.
ANNUAL*1	1.

HULK
1-6	(INQUIRE)
102	12.
103-110	6.
111-120	4.
121-140	3.
141	3.00
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177,178 (WARLOCK)	9.
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181 (WOLVERINE)	15.
182 (WOLVERINE)	7.
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SPECIAL*1	7.
SPECIAL*2	4.
SPECIAL*3	3.
ANNUAL*4,5	2.00
ANNUAL*6,8	1.00
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2	3.
3-5	2.
6-11	1.00
12-19	1.00
20	2.00
21-41	1.
GIANT SIZE*1	3.00
ANNUAL*1	1.00

IRON FIST
1 (BYRNE)	10.
2-5	4.
6-14	3.
15 (X-MEN)	15.

IRON MAN
1	30.
2	12.
3-5	7.
6-10	5.
11-20	3.00
21-46	3.
47 (SMITH)	6.
48-54	2.00
55,56 (STARLIN)	4.
57-70	2.00
71-99	2.
100	4.
101-117	1.00
118 (BYRNE)	3.
119,120,123-128	1.00
121,122,129-199	1.00
150 UP	1.
GIANT SIZE*1	2.
SPECIAL*1	4.
SPECIAL*2	2.
ANNUAL*3,4	1.00

IRON MAN & SUBMARINER
1	7.

KAZAR
1 (1971)	2.
2,3	1.00
1 (1974)	2.
2-10	1.00
11-20	1.
1 (1981)	2.
2-9	1.
10	1.00
11-UP	1.

KING CONAN
1	2.00
2-5	1.00
6-UP	1.

KULL
1	6.
2,3	3.
4 10	2.
11-15	1.00
16-29	1.

LUKE CAGE (POWERMAN)
1	5.
2-10	2.00
11-20	2.
21-40	1.00
41-47	1.00
48-50	2.00
51-56,58-70	1.00
57	5.
71-UP	1.
GIANT SIZE*1	1.00
ANNUAL*1	1.

MANTHING
1	9.
2-4	4.
5	3.
6-11	2.
12-20	1.00
21,22	1.
GIANT SIZE*1	2.
GIANT SIZE*2,3	1.00
GIANT SIZE*4,5	2.
1 (1974)	1.00
2-8	1.

MARVEL COLLECTORS
1	7.
2-4	3.00
5-10	2.00
11-22	1.00

MARVEL FEATURE
1 (1971)	12.
2,3	6.
4-12	1.00

MARVEL PREMIERE
1 (WARLOCK)	6.
2	4.
3 (DR. STRANGE)	6.
4 (SMITH)	4.
5-10	2.
11-14,16-20	1.00
15 (IRON FIST)	5.
21-24,26-30	1.00
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31-35,38-40	1.
36,37	2.
41-46,49,50	1.
47,48	2.
51-56	1.
57-60 (DR. WHO)	1.00

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3,4	2.
5 (GHOST RIDER)	7.
6-8	2.00
9-18	1.00
19-27	1.
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30,31,33	1.
32 (SPIDER-WOMAN)	2.

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1	24.
2	12.
3	6.
4,5	3.
6-15	2.00
16-30	1.00
31-100	1.00
101-UP	1.

MARVEL TEAM-UP
1	15.
2,3	8.
4 (X-MEN)	6.
5-10	4.
11-20	3.
21-30	2.00
31-40	2.
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53 (BYRNE X-MEN)	9.
54,55 (BYRNE)	4.
56-58	1.00
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100 (BYRNE,MILLER)	3.
101-UP	1.
ANNUAL*1 (X-MEN)	10.
ANNUAL*2	2.
ANNUAL*3,4	1.00

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1	10.
2-5	5.
6-10	3.
11-20	2.00
21-40	1.00
41,42,44-49	1.00
43,50,53-55	2.
51 (MILLER)	3.
52-56	1.00
57-UP	1.
ANNUAL*1	2.
ANNUAL*2	5.
ANNUAL*3,4	1.00
ANNUAL*5,6	1.

MASTER OF KUNG-FU
15,16	5.
17	3.
18-30	1.00
31-50	1.00
51-99	1.
100	1.00
101-UP	1.
GIANT SIZE*1,2	1.00
ANNUAL*1	1.00

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1 (GOLDEN)	4.00
2-5 (GOLDEN)	2.00
6-10	2.
11-20	1.00
21-37	1.00
38	1.00
39-UP	1.
ANNUAL*1	2.
ANNUAL*2	1.00

MOON KNIGHT
1	2.00
2-6	1.00
6-14	1.00
15	1.00
16-UP	1.

NICK FURY
1 (MAR)	8.
2,3	5.
4-7	4.
8-11,13-15	2.
12 (SMITH)	3.
16-18	1.00

NOT BRAND ECHH
1	7.
2-4	5.
5	4.
6-8	3.
9-12	2.

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6-10	2.
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27,28 (HALLOW)	1.25
31-50	1.25
51-UP	1.
ANNUAL #1	1.25
ANNUAL #2,3	1.

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1	3.
2-5	2.
6-10	1.25
11-17	1.25
18 (X-MEN)	2.
19-UP	1.

SILVER SURFER
1	40.
2	25.
3	20.
4	85.
5-7	15.
8-10	12.
11-18	9.
1 (MINI)	2.

SPIDERMAN
1-10 (INQUIRE)	
11-13,15	45.
14	50.
16-20	25.
21-30	12.
31-40	10.
41-50	7.
51-60	5.
61-80	4.
81-89,91-93	3.
90,94	4.
95,97	3.
96-98 (DRUGS)	7.
100	10.
101,102	6.
103-120	3.
121,122	15.
123-140	2.25
141-160	2.
161,162 (X-MEN)	4.
163-170	1.25
171-188,191-197	1.25
189,190,200	2.25
201-UP	1.
ANNUAL #1	25.
ANNUAL #2	12.
SPECIAL #3,4	7.
SPECIAL #5-8	4.
KING SIZE #9	2.25
ANNUAL #10-14	2.
ANNUAL #15	2.25
ANNUAL #14,15	2.
GIANT SIZE #1	2.25
GIANT SIZE #2	2.
GIANT SIZE #3-6	1.25

SPIDERWOMAN
1	2.
2-5	1.25
6-20	1.25
21-37,39,40	1.
38 (X-MEN)	1.25
41-UP	1.

STAR WARS
1	7.
2-4	4.
5-10	3.
11-20	2.
21-38	1.25
39	2.
40-50	1.25
51-UP	1.

STRANGE TALES
101-105 (HUMAN TORCH)	
106-109	18.
110 (DR STRANGE)	60.
111	20.
112,113	9.
114	12.
115 (DR STRANGE)	20.
116-120	6.
121-129	3.25
130 (BEETLES)	6.
131-134	3.
135 (NICK FURY)	6.
136-158	3.
159-168	2.25
169-177	1.
178 (WARLOCK)	5.
179-181 (STARLIN)	5.
182-188	1.
ANNUAL #1	55.
ANNUAL #2	50.

SUBMARINER
1	12.
2	6.
3-5	4.
6-10,14	3.
11-13,15-20	2.25
21-34,37,39	2.
35,36,38	2.25
40-58,60	1.25
59,61	2.
62-72	1.
SPECIAL #1	2.
SPECIAL #2	1.25

TALES OF SUSPENSE
39-41 (INQUIRE)	
42-45	24.
46-48	15.
49-51,53	8.
52	10.
54-58	7.
59,63	5.
60-62,64-99	3.

TALES TO ASTONISH
27,35,36 (INQUIRE)	
37-40	25.
41-43	12.
44	14.
45-48,50	9.
49	10.
51-60	5.
61-70	4.
71-80	5.
81-91	2.25
92,93	5.
94-99	2.
100,101	3.

THOR
83-89 (INQUIRE)	
90-92,94-96	29.
93,97	25.
98-100	24.
101,103,104,110	12.
102,105-109	16.
111,113-125	7.
112	12.
126	5.
127-140	3.
141-157	2.25
158	3.25
159-164	2.
165,166 (WARLOCK)	3.25
167-179	2.
180,181 (ADAMS)	4.
182-192	1.25
193 (SURFER)	5.
194-199	1.25
200	5.
201-240	1.25
241-299	1.
300	2.
301-UP	1.
ANNUAL #1	12.
ANNUAL #2	3.
ANNUAL #3,4	2.25
ANNUAL #5-7	1.25
ANNUAL #8,9	1.
GIANT SIZE #1	1.25

TOMB OF DRACULA
1	7.
2-5	5.
6-10	2.25
11-30	1.
31-70	1.

WARLOCK
1	6.
2,3	3.
4-8	2.25
9-15 (STARLIN)	3.

WEREWOLF BY NIGHT
1	4.
32,33 (JOHN)	5.

WHAT IF ?
1	5.
2-5	3.
6-12	2.25
13 (COMICS)	3.
14-20	2.
21-26,28-30	1.25
27 (PHOENIX)	5.
31-UP	1.25

X-MEN
1-10 (INQUIRE)	
11-20	10.
21-30	7.
31-40	4.
41-49,52	3.25
50,51 (STORMS)	8.
53 (SHIATH)	10.
54,55	6.
56-63,65 (ADAMS)	10.
64,66-80	3.
81-93	2.25
94 (NEW X-MEN)	60.
95	30.
96-99	20.
100,101 (PHOENIX)	24.
102-107,109,110	12.
108 (PHOENIX)	15.
111-115	10.
116-120	9.
121 129	6.
130 (DAZZLER)	7.
131-136	4.
137 (WOLVERINE)	6.
138-143	2.25
144-149	1.25
150	2.
151-UP	1.25
GIANT SIZE #1	60.
GIANT SIZE #2	12.
SPECIAL #1	9.
SPECIAL #2	8.
ANNUAL #3	4.
ANNUAL #4,5	2.25

D.C.

ACTION
300	6.
301-320	5.
321-340	3.
GIANT-20	5.
341-360	2.25
GIANT-33,45	4.
361-380	2.
GIANT-37	3.
381-424	1.25
425,437,443	2.25
426-436,438-442	1.25
444-489	1.
490-499	1.
500	2.
501-UP	1.

ADVENTURE
311-321	9.
322-345,347,350	6.
348,349 351	5.
352-372,375	4.
373,374,376-380	5.
381-400	2.25
401 417, GIANT 420	1.25
GIANT-41,31	3.
418-424	1.25
425	2.25
426-458	1.
459-466	1.25
467-UP	1.

ALL STAR SQUADRON
1	2.
2-5	1.25
6-10	1.25
11-UP	1.

AQUAMAN
11-20	4.
21-30	3.
31-49	2.
50-52 (ADAMS)	8.
53-58	1.25

BRAK
1	2.
2-5	1.25
6-10	1.25
11-UP	1.

BATMAN
131-140	9.
141-150	8.
151-171	6.
172-180	4.
GIANT-17	5.
181-190	2.25
GIANT 21,27,30	3.
191-210, GIANT 35,55	2.
211-218	1.25
GIANT-41,47	2.
219 (ADAMS)	5.
221,223-231	1.25
222 (BEATLES)	4.
232 (ADAMS)	5.
233,235,236	1.25
238-242	1.25
GIANT-85	1.25
DC-8 (80 PG)	2.25
234,237 (ADAMS)	5.
243-245,25,255	4.
246 250,252,253	1.25
254,256-261	1.25
262-280	1.25
281-299	1.
300	1.25
301 UP	1.

BRAVE & BOLD
45-51	4.
52,53	6.
54	9.
55-60	3.
61,62	4.
63-78	2.25
79 (ADAMS)	9.
80-86,93 (MMW)	7.
87-99,101	2.
100 (ADAMS)	5.
102 (ADAMS)	3.
103-116	1.25
117-150	1.25
151 UP	1.

DETECTIVE
301-330	5.
331-368,370	4.
369 (ADAMS)	8.
371-390	3.
391-394,396,398	2.25
397,401,403,405	2.25
404,409 411-420	2.25
395,399,400,402	2.
406,407,408,410	2.
421-445	2.
446-460	1.25
461-463, 469	1.25
470,480	1.

D.C. PRESENTS
1	3.
2-10	2.25
11-20	2.
21-25	1.25
26 (TEEN TITANS)	15.
27-UP	1.

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141-150	4.
151-160	3.
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161-180	2.
GIANT-34,46	2.25
181-200, GIANT 58,70	1.25
201-216, 220	1.25
GIANT-82,111	1.25
217-219 (ADAMS)	5.
221,222,224,225	1.25
227,228,230,231	1.25
223,226 (ADAMS)	3.
229,232	1.25
233-274,277-293	1.25
275,276	1.25
294-299	1.
300	1.25
301-UP	1.

GREEN LANTERN
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41-50	4.
51-75	3.
76 (ADAMS)	50.
77 (ADAMS)	25.
78-80 (ADAMS)	20.
81 84 (ADAMS)	15.
85,86 (DRUGS)	20.
87,89 (ADAMS)	12.
88	3.
90-99	1.25
100	2.25
101-UP	1.

JIMMY OLSEN
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71-90	2.25
91-100	2.
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134-150	1.25
151-166	1.

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41,46-48	4.
42-45	3.25
49-60	3.
61-80	2.25
81-93	2.
94 (ADAMS)	7.
95-102	2.25
103-120	2.
121-150	1.25
151-192	1.25
193	1.25
194-199	1.25
200	2.
201 UP	1.

LOIS LANE
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96-103,105-108	1.25
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28-41	1.25
42-56	1.

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45	7.
46-58	4.25
59 (TEEN TITANS)	8.
60,61,64	4.
62,65,65	2.25
66-72	1.
73 (DITKO)	4.25
74	1.25
75 (DITKO)	3.25
76	2.25
77,78	1.
79,81,82	2.
80	3.
83,84 (WRIGHTSON)	7.
85-87	3.
88-104	1.

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121-140	4.
141-176	2.25
GIANT-59,71,83	3.
177-200	1.25
201-256	1.

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2	8.
3-5	5.
6-10	4.
11-15	2.25
16-UP	1.25

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166,168-180	6.
181-200	5.
201-239	3.
240-245	2.
246-248	1.
250,251,253	1.
249,252,254	5.
255-299	1.
300	2.
301-UP	1.

WONDER WOMAN
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131-150	6.
151-170	5.
171-195,197,198	3.
196	4.
199,200 (JONES)	7.
201 230	1.25
231-UP	1.

WARLORD
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2-5	4.
6-10	3.
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21-40	1.25
41-47,49	1.25
48	2.
50-UP	1.

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☐ SABRE #2

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☐ ARCHIE GIANT SERIES MAGAZINE #521 (The World Of Archie)
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☐ ARCHIE'S JOKEBOOK #287
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☐ GHOSTLY TALES #157
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☐ THE UNCANNY X-MEN ANNUAL #6
☐ THE VISION AND THE SCARLET WITCH #1

TCR Mailboat

FREDERICK NUTTELMANN, 1726 South 13th Street, Lincoln, NE 68502: One industry where the adage "the less things change, the more they stay the same" is not a consistent rule of thumb seems to be "Comics." I was saddened to hear the latest edict from "Mount DC" (also known as the poor folk at Warner Communications who are losing so much filming Supes epics with an egomaniac for lead that they apparently have spent up all the profits from Atari sales). Though the cost of paper, labor, etc. rising with inflation was bound to reduce the number of pages gradually, I strongly feel that retreating from the dollar comic format (i.e., 52 pages of art/ads) is exactly what the industry does not need and will only further the degradation in quality put between covers more rapidly. What format from the "big two" allows greater flexibility of story-length for features which sometimes need it such as JLA, Legion, Teen Titans, or All-Star Squadron??? I have felt for some time that the major contributor to "padding" and other quality slippages in major features lately is the "locked-in" format of "17 pages of lead followed by eight (probably soon to be seven) pages of supporting." Would rather that they had frozen the shrinkage of pages in the larger book format to around 45-46 and increased the cover price to $1.10 (exactly one dollar over what comics were twenty-odd years ago). I realize that such an approach would make it tough to administer the newer "profit" incentive, but grownups CAN find a way.

My other biggest disappointment of the last few months lies in the fact that as yet my local "dealer" has not obtained any copies of the new "JC Productions" books [April 6], which I noticed aren't even listed on your checklist. Though the size/price for the first b/w issue featuring THUNDER AGENTS is a little high, I hope that it does not discourage too many nationally since we so desperately need at least one more "adventure strip"-oriented "major" publishing firm to help Pacific keep the "big two" honest. I've seen too much slip away in the last 26 years...

Looking forward to each issue of what is still the best source of advance publishing information available.

[Unfortunately, when the company involved does not choose to let us know anything about their magazines, we can't report the information, and such is the case with the JC comics in the works. MT]

ERIC WOOLF, 1048 Camas Drive, Philadelphia, PA 19115: This letter is in regard to your reply to Pete Morisi's letter in TCR #200. In this reply you state that Lester Dent is the real name of Doc Savage and Avenger author Kenneth Robeson.

Lester Dent did not write the Avenger pulp series. The original Avenger stories were written by Paul Ernst, who, in addition to Lester Dent, used the Street and Smith house name of Kenneth Robeson. The 24 original Avenger stories were reprinted in the mid-'70s by the Warner Paperback Library. After Warner published the original 24 stories, they issued twelve new Avenger stories. The new stories were written by Ron Goulart under the Kenneth Robeson name. (This information is taken from DOC SAVAGE, HIS APOCALYPTIC LIFE by Philip Jose Farmer.)

Wishing you continued success on your next 200 issues.

[Deja vu! I shouldn't have to be corrected twice on the same error, but it seems to me someone corrected me on the very same point back in the early days of the Menomonee Falls GAZETTE when the Warner reprints were appearing. MT]

PAUL GILBERT, 80 Poillon Drive, Chappaqua, NY 10514: I enjoyed Lou Mougin's "The Back-Seat Super-Heroes" in TCR #200.

Here are some updated figures: There are currently THIRTY different Richie Rich comics coming out. This is certainly an all-time record in the comic field for one character.

Of these thirty, twenty-seven are bi-monthlies, and RICHIE RICH is a monthly. Six of these thirty are digest size, and four of the digests are bi-monthly. One, HOLIDAY DIGEST, is an annual at Christmas time and one, VACATION DIGEST, comes out, in two issues, during the summer.

In addition to the thirty RICHIE RICH titles, Harvey also puts out CASPER and two SAD SACK titles. Each of these are bi-monthlies.

And that's it.

As of this writing, there have been 297 CASPER issues published and 284 other comics with the word CASPER in the titles--a total of 581 CASPER comics in the past thirty years.

For those readers who keep records (you have been omitting the digests from your monthly summaries): In the past twelve months, the following digests have been issued: RICHIE RICH DIGEST STORIES #9-15, RICHIE RICH DIGEST WINNERS #9-15, RICHIE RICH MILLION DOLLAR DIGEST #3-8, RICHIE RICH TREASURE CHEST #1 and 2 (began in January, 1982), RICHIE RICH VACATION DIGEST (summer only) #6 and 7, and RICHIE RICH HOLIDAY DIGEST (Christmas only) #3.

Harvey recently celebrated their 40th anniversary--certainly a long time in this field.

The single fanzine in the field is Bart Bush's HARVEY COLLECTORS' NEWSLETTER. This has been temporarily suspended, according to Bush.

THONG TRAN D., 20 North Thomas Street #2, Arlington, VA 22203: I am a fan of every French and Belgian comic weekly. Will you please send me the address of the publication of the French weekly LE JOURNAL DE MICKEY, which is a comic magazine featuring Walt Disney material?

[We'd be happy to--except we don't have it. Someone might among the readership, though--and if they know it, perhaps they'll be kind enough to send it to you. MT]

KEVIN T. BROWN, 7846F West Lawrence Avenue, Norridge, IL 60656: Congratulations on issue #200! I never really considered TCR to be a "book" (notice the quotes), I just considered it there. That is, up until about a year ago when I noticed that you had an anniversary issue coming up. I've been reading TCR ever since I saw that fantastic Jim Aparo cover featuring Captain Marvel (DC's). That was issue #172, in case anybody is interested. TCR was THE first comics-related magazine I ever read. Of course, I've expanded to reading THE COMICS JOURNAL on a semi-regular basis and reading the new magazine, COMICS SCENE. But TCR will always be my favorite.

I never knew Marv Wolfman or any other "stars" read TCR. The only one I knew that read it was Dennis Jensen. But I'm surprised by Marv's comment on how late you are on getting the recent news out. Well Marv, TCR may be late, but they try to get the correct information out. Of course, they were wrong about your scripting SWAMP THING, but everybody is entitled to a mistake along the line. You made one in THE NEW TEEN TITANS, about Starfire's planet being farther from the sun than Earth; does that ring a bell?

I hope TCR keeps up the great work, matter of fact, I know they will! I can hardly wait to see the next 200! Once again, congrats on #200!

[I don't know how many "stars" READ TCR, but I do know that we mail out about 200 complimentary issues a month to professionals in the industry--so they do get it. Over the years, a great many of them have written us, and many others have contributed cover art. MT]

BILL KROPFHAUSER, 1792 Washington

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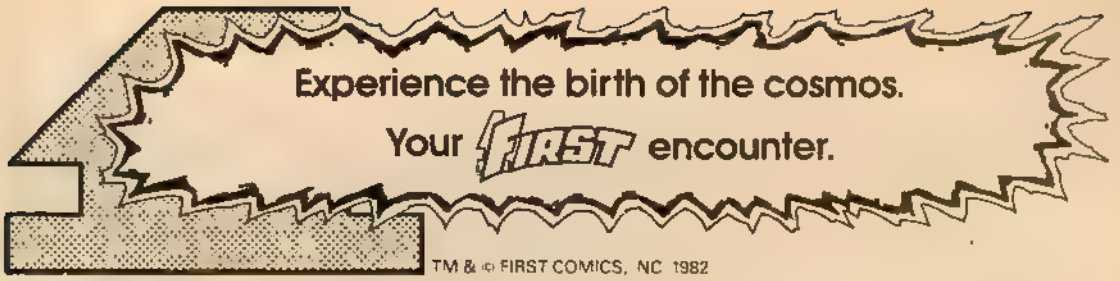

Avenue, Columbus, OH 43207: May I help you fill in the gaps of your Harvey Comics Index of issue #200, if someone hasn't beaten me to it? Lou's letter in #201, on BLACK CAT's stories being inventory, is incorrect. I have an extensive but incomplete set of BLACK CATs from the forties and fifties, as well as #63-65, and they all appeared previously. To wit:

#63 - "Mistaken Identity" is from BLACK CAT #22

"Jungle Danger" (originally "Jungle Death") from #14

"Perils of Linda Turner" from #15

"Obviously the Sceptre" probably from #29

"A Day in the Life of Linda Turner" (Cleopatra) probably between #23-26

"A Day in the Life of Linda Turner" (Hollywood Bowl) #23-26 or inventory

#64 - "Ghost of Blasco" from either #10 or 11

"Linda Turner Goes to a Party" from #14

"Skull Island Beasts" (originally "Skull Island Killers") from #20

"The Circus Vandals" from #23-26

"A Day With Black Cat" (Jungle) from #23-26

"A Day With Black Cat" (Linda meets Black Cat) from #29

"Fighting Bulls" from #23-26

"A Day With Black Cat" (Kitten in Tree) #23-26 or inventory

"Island of Perils" from #23-26

#65 - "Black Magic" from #8

"Sun Valley Treachery" (originally "Sun Valley Terror") from #21

"Queen of Cats" from #8

"A Day With Black Cat-Funny Business at the Fair" from #18

"Phoney Crusade" from #22

"Crimson Madness" from #6

Additional information: John Belfi inked Lee Elias's pencils in issues #4-14 or thereabouts; Bob Haney wrote most, if not all, the stories in issues #28-29 and possibly #27. I imagine he's responsible for the creation of KITTEN. I don't know for sure who wrote them before that. I've guessed Kim Aamodt, but I have ABSOLUTELY NO confirmation, so treat it as such. Of course, this is all for her stories in her own book. Her appearances in SPEED and ALL-NEW are an entirely different and more involved matter.

Well, I hope I've helped.

[You have. BLACK CAT COMICS are extremely expensive and pretty difficult to find at that, and we might never have known. Thanks. MT]

BRUCE CHRISLIP, 1562 East Olive Way #107, Seattle, WA 98102: I don't buy many comics anymore but I picked up TCR #198 just for the Charlton article and index. I used to collect a lot of the older Charlton comics, especially the work of Steve Ditko (I once attempted an index on Ditko). Anyway, I enjoyed the Charlton coverage but found a few errors in your index on the artist's credits.

SPACE ADVENTURES #35 -- the back-up story "The Enigma of Pluto" is pencilled by Bill Molno (one of the worst comics artists) but is inked by Vince Alascia, which you failed to note. The other back-up story, "The Unexpected Visitor," is signed by "Cha-Nic" and "Sal-Tra" which means it was pencilled by CHArles NIChola and SAL TRApani, not Rocke Mastroserio who had no hand in the art chores as far as I can see.

SPACE ADVENTURES #36 -- "The Galactic Souvenir" -- Bill Molno is once again inked here by Vince Alascia.

Also, I've always suspected that Bill Fraccio and Tony Tallarico are one and the same person. I have no direct proof of this but I base my assumption on the fact that Tallarico has been known to use pseudonyms in the past (Tony Williamsune in the Warren mags) and also Tallarico's work with "Fraccio" looks no different than when he is working solo (and despite being a true second-rate comics artist, Tallarico has managed to do lots of comics and illustration work so I'm quite familiar with his style).

I realize that I've spent some time here quibbling about the work of some deservedly obscure comics people but I believe they should have their work correctly identified too. In general, I enjoyed the Charlton article, but I have to take exception to Lou Mougin calling Steve Ditko (of the '50s) a "then-obscure, minor-league comics artist." Before working on Captain Atom, Ditko did work for plenty of comics companies including a lot of work for Atlas (later Marvel). Was Atlas a minor-league company?? Ditko was no more obscure than anyone else working in comics during 1955-1960 (after the EC days). Face it, it was Marvel Comics of the '60s that started giving comics people any kind of credit.

But enough already. If anyone out there ever wants to attempt a complete Charlton Index, I'll be glad to volunteer my services in identifying art.

[I kind of doubt that Fraccio and Tallarico are the same person. According to Bails' WHO'S WHO OF AMERICAN COMIC BOOKS, Fraccio was born in 1920 and began work in comics as early as '43 for Fawcett and Hillman; he even worked at EC in the late '40s on romance stories. Tallarico's entry, which was contributed by Tallarico himself, shows his date of birth to be 1933, and he claims no work earlier than 1952. There are plenty of inkers who are so blanketing in their style that they can obscure a penciller's style--and it's entirely possible that the pair worked together enough that Tallarico absorbed some of Fraccio's layout style. (A similar amalgamation occured between Bob Forgione and Jack Abel in the '50s; when Abel split from Forgione, it was hard to tell the difference in Abel's solo work.)

Whether Atlas was "minor-league" or not, the fact is that it was not one of the top-sellers of its post-Code period; both Dell and DC outsold their books by a wide margin. Consequently, Ditko was probably not paid as much as many Dell or DC artists (though they are probably far more obscure today than Ditko).

And Marvel was not the company that resurrected regular credits on their stories; ACG was crediting writers and artists on all new work as early as '59. Of course, most of the writers' names were pseudonyms for Richard Hughes, but... MT]

LARRY BRNICKY, 105 Ash Bend Drive, Route 5, Rockwall, TX 75087: Thanks for producing an always-enjoyable publication. It's time to drop everything and relax for the evening when TCR arrives.

On a little different subject, about four years ago, my wife and I were fortunate enough to move to Dallas, Texas. Being an avid movie-goer, I discovered over time that some filmmakers consider

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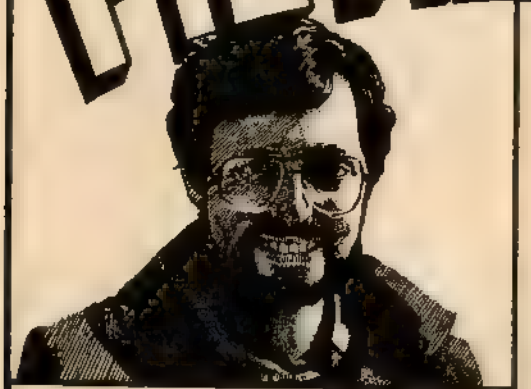

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ARTWORK BY SCOTT A. GILBERT-1982

Dallas a good spot to preview films. The local paper reported that CE3K was shown here three months before the national opening in two versions to test audience reaction to the "When You Wish Upon a Star" song at the ending. The sneak for SHARKEY'S MACHINE was held a month before the opening with Burt Reynolds sneaking in after the movie had started to check the audience reaction to his film. And I was lucky (?) enough to catch FLASH GORDON in October 1980.

Well, to get to the point, BLADE RUNNER was previewed here on March 6th. Harrison Ford is billed as the star but the film's setting should get at least equal credit. It's L.A. in the year 2016. Advertising gone mad, urban decay carried to its illogical extreme, pollution rampant, giant roving air-cars fill the skies...you get the picture. About halfway through the movie I realized I had yet to see ANY sunlight and decided there wouldn't be any coming. The City has taken on a decidedly "punk-Oriental" tone but minorities are shown (at least four Hari Krishnas and three Carmelite nuns walk through one crowd scene).

Harrison Ford plays Rick Deckard, Bladerunner (the title is never explained), a futuristic Bogart/Hammer detective with a haircut that only a marine would love. He's assigned the job of tracking down four "replicants," genetically-grown androids with life-spans of four years. The replicants are not allowed on Earth but these four have somehow done it. The movie details Ford's tracking down of these replicants plus a fifth. It is extremely violent, with the nose scene, the egg-shell scene, and the fingers scene ranking as the worst (at least in my book). Good luck sitting through this one. The latest information is that the national release is June 25th.

The following week CONAN

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sneaked including a special midnight show. My informant said the crucifixion scene was included and the violence seemed more in keeping with the setting than being gratuitous. Supposedly five or six cities had the preview for this one. Apparently as a result of the surprisingly good response, the film will open in some of the "better" theatres in each city.

[CONAN seems to be racking up both good reviews and great box office. Unlike SWAMP THING (which seems to have sunk without a trace) this one has "legs." MT]

MARTIN LOCK, 3 Marlow Court, Britannia Square, Worcester WR1 3DP ENGLAND: I meant to write to congratulate you on TCR #200, but the arrival this morning of #201 tells me I'm rather late. It was a good solid issue, anyway, and the use of staples to hold it together was a suitably whimsical way of celebrating.

Regarding Italian Disney material, a British magazine reprinted a fair quantity of it from 1978 to 1980. DONALD DUCK FUN LIBRARY ran for 28 issues, at 45p (1-10) and 50p a copy, with 100 digest-size four-color pages. Its use of Italian material wasn't surprising, as a) much of the Italian work is produced for that format, I believe, and b) the magazine was printed in Italy. Since all captions are typeset in balloons rather too large, I suspect even the American stories have gone through a couple of translations!

Not being that much of a Disney expert, as Whitman Comics are almost impossible to obtain over here (as were Gold Key before them), I'm not always sure which ARE Italian stories, and I'd be interested in an explanation of the codes used on the first page of the stories. #2 leads off with a 30-page BEAGLE BOYS adventure, "The World of Music," coded J.A. 978, and ends with a 25-page UNCLE SCROOGE, "A Coin Trick," J.B. 936; it also has a MINNIE six-pager just marked "S," a three-page CHIP 'N' DALE "W," a DONALD DUCK six-pager "S," and a 24-page "Mickey Mouse and the St-Stuttering Echo," J.A. 927, while another type of coding, found in #1, includes S75090, and S73076, and #3's "Uncle Scrooge and Mac Watchit's Will" is coded 1-1055-A, and at 34 pages lon could hardly be American. "WSG 39," a SUPER GOOF adventure entitled "A Well-Earned Rest," is presumably American, from SUPER GOOF #39, so they contain a fine assortment.

Superduck first turns up in #8, in a 42-page tale, the code unfortunately deleted, entitled "Superduck," though it's not the origin--and very dashing Donald looks in black body-stocking, yellow boots, and red cape, with a flash of yellow down his chest to a large yellow belt-buckle. How he retains his secret identity from the

nephews I can't imagine, particularly since he still wears the sailor cap... The character is also featured in #10, #14 (a two-part, 64-page story coded J1149A and J1150A, "Blackbeard's Treasure"!), and #26, while UNCLE SCROOGE stories are plentiful, often 24 pages or more--#27's "The Soothing Water," runs 61 pages in two parts (J1189 and 90A)!

Much of the work is certainly in the Barks tradition, and if you ever see copies advertised, they're well worth investigating. The publisher was Egmont Publishing Ltd., 9 Long Acre, London WC2E 9LH. One very slight drawback is the translation, which is a little stiff and over-formal.

"The Back-Seat Super-Heroes" was an excellent series, and I hope you've something as good lined up to follow it, not to mention the return of the Information Center. It was more authoritative than a similar series, "The Most Magnificent Failures in Comics History" by Howard Stangroom, which ran in 1973/1974 in the British fanzine FANTASY UNLIMITED, #s 15, 17-20. I remember it well, mainly because I had to illustrate the last two parts--and anyone who has to draw Glowing Gladiator, Jack Quick Frost, Fighting American, Bee-Man, Werewolf, Captain "Split" Marvel, Fatman, and Butterfly (from Skywald's HELL-RIDER--remember that one, Lou?) finds the experience hard to forget.

Sam Kujava's remarks on "The Death of Captain Marvel" were spot on, and I commend his restraint in not spoiling the story for those of us who haven't yet read it. I only read it a couple of days ago, and I found it really moving, Starlin's best work yet.

I was sad to read that Joe Staton was leaving DC. I hope he isn't deserting comics entirely; I always enjoyed his work, especially on E-MAN and more recently PLASTIC MAN, and was very glad to meet him when he was in England for a convention a few years ago. There was a bigger "name" artist headling the event, but it was Joe who sketched on far into the night for con-goers, and was always accessible and friendly. The new 2000AD Sci-Fi Special has a new five-page story drawn by him with some striking wash-painting effects--perhaps he'll do more work for Britain now?

A dealer's advance order listing arrived today as well, including BLACKHAWK #251--how's the betting on the number going?

BEM #35 seems to be in the same position as one or two issues of RBCC, sitting somewhere in New Media Publishing waiting to be printed...unless Hal Schuster starts to answer letters, that's all I know.

[The Disney digests you've described are certainly of interest to me, and I would be delighted to see them if I could find them. The coding is different than that described by D. Johann L. DeJong (basically, one-letter codes standing for countries of origin, with "W" standing for the U.S. material); they look like inventory numbers of the sort that are used simply to keep stories filed correctly.

Again, I'm not sure where the idea that Staton was leaving DC came from, but he's still doing HUNTRESS. He is also now slated to work on the new First Comics edition of E-Man, which is due out this winter.

The use of staples on #200 was whimsical, I'm sure, but not entirely done for nostalgia purposes. The press TCR is printed on can only handle 64 pages when the package is being glued; more than that means two separate packages have to be subbed together and then stapled. The stapling always adds three or four days (and a few hundred bucks) to the delay between completion and mailing, and we've decided that the esthetics of staples aren't enough to offset the time and monetary savings. MT]

BRIAN DOHERTY, 10140-7 Arrowhead Drive East, Jacksonville, FL 32217: While I certainly like what you characterized as the "new-look" TCR in ish #192 (after all, I subscribed; that's a sure vote of consumer confidence), I was slightly (well, very) disappointed with #200. Maybe it was my own (perhaps unreasonable) hope that the 200th issue of a magazine should be SOMETHING SPECIAL, a hope no doubt nurtured by my seven year addiction to comic books. Maybe it was the fact that you charged more and didn't deliver more. Maybe, maybe.

This is gonna sound awfully presumptive of me, I know, since it's your magazine, and you've certainly shown you know how to handle it in the past hundred issues. But I was hoping for something like a historical perspective article by you, or perhaps a special letters page, or... SOMETHING. What I got was an overkill on Mougin's history articles, and not much else. Now I like these things as much as your other readers do, judging from your "universal praise" comment, but was it necessary to put two chapters in one issue? Couldn't you have had a comic review, or more letters, or Info Center? Even a few more pages of SUPERMAN or CAPTAIN KENTUCKY? Please, try to space these things out!

But enough complaints. Now for some praise. If you're still reading, may I join DC's staff in congratulating you on your achievement in reaching the big two-double-O?

Many more to come, I hope. And mucho kudos to Engel and Fiala, artists in residence. And howzabout a round of applause for Murray Bishoff and Jim and Chuck's other guests for letting them put words in your mouths? And Jim, Chuck: what's so awful about all-mail? Some of us like reading letters?

To Master Don Rosa: CK is the crowning achievement of your comics career! It is sooo funny! You're also quite a criminal mastermind, as eveidenced by your ingenious plot in the past three installments. Is there more money in working for TCR, or what?

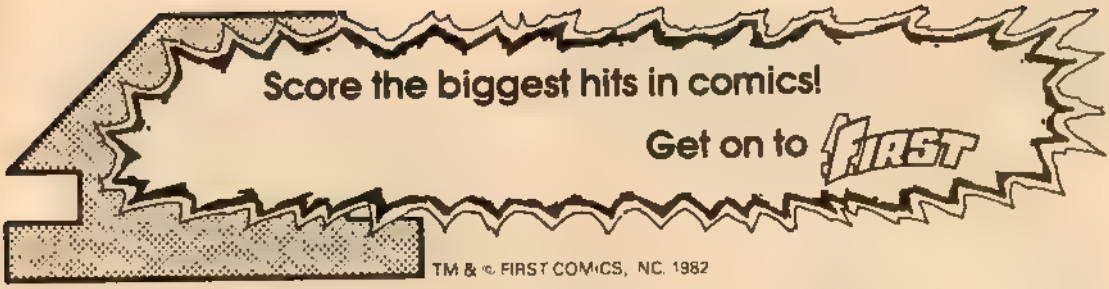
By the way, Mike, thanks for the list of the new scenes in SUPERMAN. I thought I was going crazy when I couldn't for the life of me remember some of those scenes. Good job of clarification.

Last but not least, I loved Hembeck's Flash on the wrapper.

Despite some of my complaints, I still love the READER. I think you present the news better than any of the other zines, even if you do constantly ignore Aardvark-Vanaheim, the producers of one of the greatest comics currently being produced. And you are the only ones who produce a mag for...well, whatever audience you produce it for! Marilyn Bethke to the contrary, no one else does. Thanks, and continued good wishes.

[TCR #200 turned out vastly different than the original plan for it, but we were forced into it by unforseen circumstances. When we turned over our distribution to New Media Publishing Services, Inc., we did it for the simple reason that they were giving us the operating capital up front, prior to publication, and it allowed us to finally begin to show some kind of profit. Unfortunately, after they took over, our circulation dropped--indications being that this was not due to the quality of our magazine but due to their service. In any case, by #198, NMPS had gone virtually bankrupt, and we never were paid for the issue; when we were forced into distributing #199 and 200 by ourselves, we found ourselves back in the position of having to wait until after publication to be paid for anything, and from getting the money from a number of distributors instead of from one. Worst of all, by this time, circulation had been cut by nearly 25%, and with the shift over, we lost even more.

With all these losses, the plans for #200 were jetisoned despite our best intentions. The historical perspective article, as well as an index to TCR #101-200, all the letters which subsequently appeared in #201 and 202, a large dosage of comic strips to make



up for squeezing them out of previous issues, and our first slick cover (since we were going to have to staple the larger-than-64-page package, anyway, we were going to use the opportunity to do a separate cover) and a color cover gallery--all were postponed or cancelled when we found no money to do a 96-page package. #200 WAS 80 pages, so you did get more pages than usual. If Jerry ever finishes the index to TCR, we'll run it and the cover gallery in our 500th Street Enterprises edition (whenever that is; I think I may have miscounted one or two when I mentioned it last time).

In the meantime, tell your local comics-shop owner that TCR is again available through all the regional distribution outlets it used to be--and hopefully, we'll begin to see our qualitative improvements translated into sales.

Our problem with Aardvark-Vanaheim is simply one of information--we don't know when the issues are supposed to come out. We've printed information about them every time they've provided it. MT]

STEPHEN SCOTT BEAU SMITH, 110 Lewis Avenue, Apt. 7, Barboursville, WV 25504: As a reader of most comic magazines, I have found that hardly any of them devote any time to interviewing the writers, artists, and people behind the comics themselves. As a comic fan for nineteen of my twenty-seven years, I feel I speak for many fans that want to know what goes on in the minds of the people who create the comics we read. The reason I am bringing this to your attention is because I feel this is where your magazine is lacking. I enjoy your coming attractions very much; TCR has the most in-depth previews in the fanzine field.

I hope that in the future you will consider having more interviews with the people behind the scenes.

[Being 1200 miles from New York and most of the comics creators makes it kind of difficult for us to do interviews. However, I'm sure you'll find most of your currently-working professionals being interviewed at one time or another in other fanzines such as COMICS SCENE and THE COMICS JOURNAL; between them, not many people are overlooked and we'd probably be duplicating subjects. Frank Miller is great, but do we need to see him interviewed more than three or four times a year? MT]

JON M. FRANCIS, 1737 23rd Street, Manhattan Beach, CA 90266: I've been buying TCR for some time, but this is the first time I've written. This letter doesn't concern TCR, however, but your "Whatever Happened to Johnny Thunder?" story in DC COMICS PRESENTS #28. As far as I know, nobody has brought this up, and it's been on my mind for quite awhile.

At the end of the story, John Tane and Jeannie Walker are married with two kids. A girl, Becky, and a "Bouncing Baby Boy," Chuck. Now anyone familiar with the Legion of Super-Heroes knows that Bouncing Boy's real name is CHUCK TAINE. Maybe I'm reading too much into it, but were you suggesting that Bouncing Boy is a descendant of Johnny Thunder? Of course, we have two spellings of Tane/Taine. But surnames do change over the centuries. Abraham Lincoln's family name was originally LINDUM.

I probably wouldn't have thought too much about it if "Bouncing...Boy... Chuck" hadn't been emphasized in the last panel. Then again, the whole thing could be the work of Julius Schwartz or Nelson Bridwell.

One last thing. The three networks have announced their fall schedules. No doubt you'll have some comments. The biggest disappointment for me was NBC's cancellation of BRET MAVERICK. Network announcements of fall line-ups don't usually excite me too much. But I looked forward to the premiere of BRET MAVERICK with great enthusiasm. The show did respectably well in the ratings all year, and I was sure it would be renewed. Until NBC dropped the bomb. Hopefully, NBC will be flooded with protests and they'll restore the series. I'd like to see a letter-writing campaign similar to the one for STAR TREK. But MAVERICK fans may not be as vocal as the Trekkies. Maybe another network will pick up BRET MAVERICK.

Since writing the above I managed to find a copy of TCR #199. Your views on BRET MAVERICK coincide with mine. Hope you caught the last (?) show with Jack Kelly. I thought it was great, even though NBC spoiled the surprise ending by announcing Kelly's appearance in advance.

The show's outcome leaves me even more frustrated by the cancellation. I'm anxious to see what happens now that Tom ("You pull any shenanigans an' I'll run you outa town") Guthrie is the sheriff again, and Bret has to share the Red Ox with the local Madam. My ultimate hope was to see James Garner, Jack Kelly, Roger Moore and Charles Frank together in one episode.

[The thing that made BRET special WAS that he had such a great deal of past history to mine, and I too was looking forward to seeing any of those you mentioned appear again. (You didn't mention Robert Colbert, the third Maverick brother Brent, or other old acquaintances who are still around, like Dandy Jim Buckley or the other old Warner Bros. characters like Sugarfoot, Cheyenne, Bronco, Lawman, et al.) NBC might have garnered (oops!) higher ratings had they played that up, but I guess we'll never know. Sadly, this failure bodes ill for future westerns --I guess we'll have to be content with FATHER MURPHY--and for future revivals of old series. Unlike comics, which can make a success of such a revival, none of the revivals of old series done in recent history have succeeded longer than DRAGNET's couple of seasons, and most have failed in less than one. This one deserved to be saved.

By now, you've seen last issue's INFO CENTER and its query about the Johnny Thunder/Bouncing Boy connection. Any further confirmation/denial of the connection between them will have to come from Paul Levitz, who is dealing with Bouncing Boy in LEGION OF SUPER-HEROES. MT]

H. SCOT JONES, 910 North Avenue, Zephyrhills, FL 33599: Lou Mougin's articles on the Charlton back-seat superheroes in TCR #198-199 were exceptionally interesting. I must admit that I'm not familiar enough with the comics in question to point out and/or correct any possible errors, but I greatly appreciated the history; I bought a few of those comics when they were reprinted in the late '70s as "Modern Comics" and liked 'm a lot.

I've been enjoying CAPTAIN KENTUCKY! Keep it up!

Although I disagreed with a few of Rona Blabbit's views of today's TV

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shows, I was glad to see that she (?) doesn't suffer from the same problem that most TV critics suffer from: "Everythingsucksitis." Even the shows with little intelligence such as LAVERNE AND SHIRLEY can be entertaining (although you can't watch them for two weeks in a row without getting a rash).

Among shows we agree on are LOU GRANT, M*A*S*H, HILL STREET BLUES, and DARKROOM. I was VERY upset when DARKROOM was cancelled; I was impressed with how well-produced the segments were. I didn't think that anyone in network TV today had the ability to do a really good suspense/horror show. And James Coburn was perfect as the host. We disagree a little on TAXI; I think it's an excellent show. The writing I think has slacked off a little bit this year, but the characters continue to be interesting and some interesting themes have been covered.

WKRP I loved last season; I used to hate the characters, but Johnny Fever especially has been rather likable. I'm afraid that Mr. Carlson and Les Nessman, however, are getting very unrealistic. They used to be weird, but now they're downright unearthly.

I liked the pilots for THE TWO OF US, but the actual show fell on its face in the writing department. TOO CLOSE FOR COMFORT occasionally has good stories, but the way Ted Knight's career as a comic-book artist is handled makes me literally barf! You'd think that the producers would do a little research and find out just how comics work! Here we are, thousands of fans the world over, trying to present comics as a legitimate form of literature, and this show is teaching millions of people that funny books are an insult to the artistic abilities of the creators. I had Terry Beatty mention this in his TBG column and try to get people to write in and complain. Obviously, it did no good, but who really cares now—the damage has been done, and intelligent people don't watch that show anyway!

Lastly, I like BARNEY MILLER... A LOT. And, Mike, I liked GILLIGAN'S ISLAND too. So what if it's ridiculous—so was LOST IN SPACE.

[Luckily, DARKROOM and POLICE SQUAD have resurfaced this summer, but it looks like I'm being hooked up to cable in time to take up the slack that will occur when the fall season begins. See MEDIA REPORT for my views on the whole mess.

The worst part is I'll now have to do without getting to see Jan Smithers every week. Sigh... MT]

DANIEL C. PATRI, 8020 Penelope Avenue, Middle Village, NY 11379: I must thank you for printing those indices of sixties super-hero comics in the last few issues. I hope to see more such indexes again. Is it possible you might try to put together some sort of compilation of cowboy heroes—a sort of cowboy WHO'S WHO of comics? Certainly, DC, Marvel, Charlton and Gold Key should be covered if my suggestion is welcomed.

I enjoy Sam Kujava's column in general. However, one point I must disagree with him on: THE PHANTOM ZONE mini-series. Steve Gerber did a fantastic job depicting super-villains as they should be: cutthroats who could be very real. This book represented the reason why the idea of a super-hero exists. When the bullets rebounded off of the Zone villains in issue #2, and blood was freely flowing (if not seen), the episode reflected a fantastic-reality as to what would happen if such villains came to Earth. I felt that the money I spent on this series was worth more than enough for an entire run of one hundred issues of AVENGERS and JUSTICE LEAGUE OF AMERICA. Super-villains can hurt human life as much as any ordinary nightstalker in New York City. That's why heroes such as Superman, Batman, and the Lone Ranger rise to defeat these felons and murderers so that they may not destroy human lives, whether it has all been put on paper or not.

I agree with Mr. Kujava about that AVENGERS cover where the young boy seems to commit or is about to commit suicide. That definitely should not have been put on the cover. No question.

Anyway, thank you for a very fine book like TCR. If there is nothing else I like about TCR, I enjoy the covers. The covers that feature heroes from different companies are the most enjoyable.

[Doing a series similar to Lou's about westerns would be quite a project. Certainly, DC, Marvel, Charlton and Gold Key output would be enough by itself, but how would you limit it to only their books? Dell, Fawcett, Quality, ACG, Atlas, Skywald, Prize, Mainline, Harvey, EC, ME, Toby, Ziff-Davis, Stanley, Youthful, St. John, Avon, Farrell, Lev Gleason, Parents, Ace, Hillman, Pines, and Gilberton, among others, contributed their share to the western comic field. Merely finding all the available comics for such a series would be a project in itself, much less researching it... and the data involved would be massive, when you consider that Marvel's westerns alone would be more than twice the number of books involved in Lou's articles. MT]

WILL SHETTERLY, 1517 LaSalle #1, Minneapolis, MN 55403: I sent the following to the FANTASTIC FOUR letters page. As I doubt it will ever see print there, I take the liberty of sending you this copy.

"Dear Marvel,

"In regard to Sue Storm calling herself 'Invisible Girl,' all I can say is... It is certainly understandable that feminists should protest a mature woman, married and the mother of a child, choosing to call herself a 'girl.' It is also understandable that the company should want to maintain some twenty+ years of comic-book tradition. How can these two positions be reconciled? Perhaps by establishing that in the Marvel Universe, which is, after all, not ours, it is no disgrace for an adult to refer to himself by a diminutive. To do this, you dare not modify one of the early, established heroes of Marvel, but surely a name-change by one of the 'younger' heroes (in Marvel history) would not offend anyone. So let's end all the discussion with a team-up of Invisible Girl and Power Boy, hmmm?"

Et Al

MENDY AND THE GOLEM, which we mentioned in TCR #201, is continuing their bi-monthly publication with the fifth issue, shown below. It is available through Jewish religious outlets or from Mendy Enterprises, 450 Seventh Avenue, New York, NY 10001.

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Keija Nakazawa, who gained recognition in the U.S. from Educomics' serialization of his BAREFOOT GEN series as GEN OF HIROSHIMA, is responsible for a new Educomics publication called I SAW IT. The comic, which may be in four-color if enough advance orders are placed, is an autobiographical story about a boy and his family's experience of nuclear war. Nakazawa lived through Hiroshima, and Educomics feels the story is an important one for today's anti-nuclear weapon

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movement. It will be available for $2 when printed; for information on dealers rates and encouragement, contact Leonard Rifas at Educomics, Box 40246, San Francisco, CA 94140.

The Greenville, South Carolina County Museum of Art is staging a major exhibition of the Art of the Comic Book, featuring original art and copies of rare issues, and is looking for collectors and owners of original comic book art or comic books who would be willing to loan them to the Museum for the exhibition. The Museum's guest curator for the exhibition is former Menomonee Falls GAZETTE columnist M. Thomas Inge and he will handle all shipping, handling and insuring of loaned materials for the Museum. Contact him at the Department of English, Clemson University, Clemson, South Carolina, 29631, (803) 656-3151. All contributors will be acknowledged in the exhibition.

Media Review

I suppose if I were to rationalize things, I'd say that the networks were being very nice about things and are saving me much $$ on videotapes for the fall season. But, I guess I'm just an ingrate, 'cause I feel more than a little cheated by the fall scheduling announcements of all three networks. I'd not feel so bad if I could chalk up all of the cancellations of favorites to overall poor ratings, but it just doesn't work out that way; politics of some sort or another seems to have affected more than one of the choices, as you can see by the numbers (which show the season ranking for each series) following the shows being taken away:

NBC: BRET MAVERICK (34), BARBARA MANDRELL (66), FLAMINGO ROAD (69), HARPER VALLEY (78), NASHVILLE PALACE (82), ONE OF THE BOYS (83), McCLAIN'S LAW (85), PEACOCK SHOWCASE (86), SHAPE OF THINGS (89), CASSIE AND CO. (92), LEWIS AND CLARK (95), TELEVISION INSIDE AND OUT (98), CHICAGO STORY (101), BILLY CRYSTAL COMEDY HOUR (102), and FITZ AND BONES (105)

ABC: TAXI (53), BARNEY MILLER (54), POLICE SQUAD (57), MORK AND MINDY (60), BEST OF THE WEST (71), BOSOM BUDDIES (73), PHOENIX (74), STRIKE FORCE (75), NO SOAP, RADIO (76), KING'S CROSSING (79), CODE RED (81), MAGGIE (84), DARKROOM (86), MAKING A LIVING (88), OPEN ALL NIGHT (89), INSIDE AMERICA (103), TODAY'S F.B.I. (45)

CBS: HOUSE CALLS (24), INCREDIBLE HULK (35), MAKING THE GRADE (39), MR. MERLIN (41), LOU GRANT (42), REPORT TO MURPHY and WKRP IN CINCINNATI (55), NURSE (58), HERBIE THE LOVE BUG (66), JESSICA NOVAK (79), BAKER'S DOZEN (92), SHANNON (97), Q.E.D. (98)

Now what wouldn't be so upsetting if it weren't so pathetic is that a lot of the shows rated lower than those cancelled are just plain BAD; ABC is keeping BENSON (63) as their only loss leader, but NBC is keeping FAME (65), FATHER MURPHY (52), GIMME A BREAK, TEACHERS ONLY and QUINCY (45), CHiPs (41), LOVE SIDNEY (39) and DIFF'RENT STROKES (35), all lower-rated than BRET MAVERICK, while CBS is retaining SIMON AND SIMON (70), CAGNEY AND LACEY (63), and WALT DISNEY (48), all lower rated than LOU GRANT. If something had to go in those two cases, why weren't they chosen from these others? CAGNEY AND LACEY is especially hard to swallow, since the show is so bad that they had to recast one of the lead roles (meaning the show will either have a new title or a new Lacey when Sharon Gless replaces Meg Foster)--unfortunately, Tyne Daly is the obnoxious one, and the show is of the same dreary, depressing cop show variety as SHANNON, McCLAIN'S LAW, and hundreds of others before it. Sheesh.

Ah well. Anyone who read my review of this season in #199 knows that all but three of the eleven (counting the since begun-and-ended POLICE SQUAD) shows I stated as liking are now gone, leaving only M*A*S*H (in its last season), GREATEST AMERICAN HERO (seemingly doomed by being slotted against DALLAS next fall) and HILL STREET BLUES remaining. (Sadly, NBC chose to only pick up TAXI of the cancelled shows from other networks; I don't really care about those characters so it doesn't mean too much to me.) Count among the died-too-soon in my book: WKRP, for simple, straightforward sitcom entertainment at its best, BOSOM BUDDIES, for continual improvement, LOU GRANT, for familiarity and continued warmth, and MORK AND MINDY--mostly because as it now stands, Mork and Mindy are lost somewhere in time between the stone age and the present!

So what about the fall? Well, there are some glimmers of hope, though possibly not enough to replace the losses. NBC's CHEERS with Shelly Long, produced by former MTM/TAXI producers Glen and Les Charles, looks promising. Another MTM ex-producer (LOU GRANT, LAST RESORT) Gary David Goldberg, is responsible for their FAMILY TIES, starring Meredith Baxter Birney, while her husband David stars with William Daniels in MTM's ST. ST. ELSEWHERE (described as a "hospital HILL STREET BLUES). And MTM also has Stephanie Zimbalist as private eye REMINGTON STEELE. They've got three science-fiction series coming up: THE POWERS OF MATTHEW STAR from Harve Bennett (STAR TREK II) starring Peter Barton as a space-born regal superboy, along with Lou Gossett as his Bill Maxwell (delayed from this year); Glen Larson's KNIGHT RIDER, about an enchanted car (live-action Speed Buggy, I guess), and VOYAGERS!, a kid s.f. show starring two child-time travellers, one of whom is Meeno Peluce from BEST OF THE WEST.

Others I'm not so interested in seeing: GAVILAN with Robert Urich; THE DEVLIN CONNECTION with Rock Hudson; MAMA'S FAM'LY with Vicki Lawrence, Ken Berry, Betty White, Rue McClanahan and guest shots by Carol Burnett, Harvey Korman and Tim Conway, SILVER SPOONS with Ricky Schroder, Joel Higgins and Erin (Wilma Deering) Gray, from what used to be Norman Lear's company.

ABC has THE BRASS MONKEY, which is supposedly a cop of RAIDERS OF THE LOST ARK set in the South Pacific of the '30s starring Stephen Collins, Ron Moody, Jeff MacKay and Caitlin O'Heany, from Donald Bellasario (BLACK SHEEP, MAGNUM) which might be entertaining. Other than that? Who knows? STAR OF THE FAMILY is a Paramount comedy about a would-be female rock-singer. FOR BETTER OR WORSE comes from Tony Thomas/Susan Silver (SOAP) and Greg Antonacci (MAKING A LIVING), with Patty Duke Astin and Richard Crenna as a liberal and a conservative, or something. Stephen Connell and Juanita Bartlett have THE QUEST (unrelated to the '76 version) starring Perry King, Noah Beery, Jr. and John Rhys Davies (from RAIDERS OF THE LOST ARK) as three of four Americans "vying to inherit a Meditteranean kingdom" (however ya do that). MATT HOUSTON is another Spelling/Cramer show about a detective, this one starring Lee Horsely (NERO WOLFE, SWORD AND THE SORCERER) and Pamela Hensley (BUCK ROGERS). RIPLEY'S BELIEVE IT OR NOT! (if it still has Jack Palance) will be at least as entertaining as the inferior reality shows currently on (and this show lets you decide for yourself whether their material's factual). But I know now that we do not need THE NEW ODD COUPLE starring Ron Glass and Lamont Wilson.

CBS, unfortunately, looks the dreariest. NEWHART, a new comedy starring Bob from MTM, this time as a writer who buys a Vermont inn (sounds much like the real-life experience of Jack Douglas) with Mary Frann and Tom Poston in support, looks like the only thing I'll be watching. The rest is populated by the likes of SQUARE PEGS, a "Lear" Co. comedy about high-school freshmen; GLORIA, an ARCHIE BUNKER spin-off with Sally Struthers and Burgess Meredith in the veterinary biz; Bruce Boxleitner from HOW THE WEST WAS WON as

big-game hunter Frank Buck in the '30s of Malaysia in BRING 'EM BACK ALIVE!, with co-stars Cindy Morgan (CADDYSHACK), Clyde Kusatsu and Ron O'Neal; THE GOOD WITCH OF LAUREL CANYON, a husband and wife detective team, with Kim Cattrall as a wife with supernatural powers (!); MAMA MALONE, with Lila Kaye as a host of a TV cooking show (!!); and (no kidding) SEVEN BRIDES FOR SEVEN BROTHERS, a dramatic version of the warhorse musical from David Gerber Productions. We've come a long way from BEWITCHED, MY SISTER EILEEN and HERE COME THE BRIDES, haven't we?

CBS also has a couple of back-up series ordered: GIB, with Connie Selleca-real-life-mate Gil (BUCK ROGERS) Gerard as (what else?) a private eye; and GREYSTONE'S ODYSSEY, about two knights rescuing maidens. It's probably a comedy, as it stars Jeff Conaway (who was so unimpressive in TAXI) and Walter Olkewicz (who I loved in LAST RESORT).

On to Saturday morning: Darrell McNeil's report of last issue was nearly correct. Corrections include the fact that FLINTSTONES FUNNIES is on the schedule for NBC prior to SHIRT TALES, as is THE JETSONS again; CBS is showing TARZAN/LONE RANGER and the KWICKY KOALA SHOW on some CBS affiliates on Sunday mornings (though no new episodes are being made) and the BUNNY/ROAD RUNNER SHOW is being pared down to an hour with the SYLVESTER AND TWEETY SHOW returning an hour and a half earlier. The BB/RR SHOW is said to have new material, which may either be the remaining cartoons left which have never been seen on TV (mostly post-DePatie-Freleng stuff), or possibly the cartoons made for the primetime BUGS specials. This was done last season for the DAFFY/SPEEDY show, which will now become part of the SYLVESTER AND TWEETY SHOW.

Speaking of the Warner Bros. catalogue, something may someday happen to enlarge the number of shows in the BUGS rotation. Warner Bros. is negotiating with United Artists to buy back all of the rights to the films they made before 1948; naturally, the cartoons are in the package, and if the package is purchased, they'll again have the ability to do with them what they will, including using them in edited, uncredited form on CBS. Something to watch.

Nothing really new on the theatrical front that you probably haven't heard. SUPERMAN III will begin filming soon, and apparently, Margot Kidder WILL appear as Lois again. BATMAN still awaits production. MANDRAKE is still being discussed; most of the other comics-related projects have gone into limbo. Three new TWILIGHT ZONE features are being planned, with Steven Spielberg involved in at least one segment, and Richard Matheson scripting.

The fall network and Saturday morning schedules, squeezed out of this issue for lack of room, will (we hope) appear next issue. 'Til next time then.

– R. Blabbit

Books

By Mark Sabljak

When MR. MONSTER'S MOVIE GOLD showed up from Donning, I must admit my first reaction was--gee, what's this?

But I asked around a bit. And my friendly local neighborhood bookstore owner told me he had sold out the entire shipment of this $12.95 large-size paperback. And then I read the introduction--by Stephen King, who I greatly respect (I think his book THE STAND is one of the greatest science-fiction books of all time, despite the fact that it is not thought of as science fiction).

To Donning and to Forrest J. Ackerman, known as Mr. Monster, I say PARDON ME.

This book is a classic, even to someone who hasn't spent his entire life in movie theatres gobbling up horror and occult films. To someone who has, I imagine the 206-page book would be considered a bible.

Ackerman, to those who don't know, is the editor of FAMOUS MONSTERS OF FILMLAND magazine, and he's amassed the world's largest collection of imaginative film memorabilia: 250,000 stills, lobbycards, posters, pressbooks, newspaper and magazine clippings, costumes, models and props.

The book is mainly a best-of collection of Ackerman's rarest and most interesting movie stills. And these pictures just don't go back to the 1960s, but way, way back to the beginning of the movies, with some of the stills from movies that don't even exist anymore.

I had a few complaints about the book--I found most of the choices interesting, found Ackerman's dialogue chatty and witty, and even found some of the fuzzier stills (which Ackerman said some critics would pan) to be good inclusions. If I had any fault to find it would be with Ackerman's constant plugging of a second book and a chapter with actors-out-of-costume pictures. After all, Ackerman has proven that there's some good-looking stuff in his collection--so let's see more of it.

READ IT ANY DAY--With trade paperbacks becoming more and more expensive, it's nice to see a reasonably-priced, attractive selection. In this case it's SATYRDAY, a 211-page paperback from Berkley at $4.95. Steven Bauer, according to accompanying literature, is a poet. His work, described as fantasy, tells the tale of an evil owl and his plot to steal the moon and kill the sun. When the Earth is threatened with eternal night, only the heroic acts of an unlikely quartet of a satyr, a young boy, a sharp-tongued raven and a magical snow fox can save the day. With a hauntingly interesting cover painting and sharp black and white interior illustrations, it is a promising catch.

CAT'S MEOW--B. Kliban's fame has come from his cats, something for which I thought I'd never forgive him. But TWO GUYS FOOLING AROUND WITH THE MOON, AND OTHER DRAWINGS, a $3.95 paperback from Workman, may help. The best word to describe this book is: BIZARRE. Kliban's one-panel gags are at best the product of a sick--and very funny --mind. They remind me a lot of Gahan Wilson. If you can't tell, I really liked this one.

MORE GOOD NEWS FROM DONNING--To those of us who found ELFQUEST, the color version from Donning, one of the hits of the year--good news. Donning will publish ELFQUEST, BOOK 2 this October. In full color, it will go 176 pages and cost $10.95. (A limited edition will be available at $40.00). Book 2 will reproduce books six through ten of the black and white magazine.

IF THIS IS KANSAS, WHERE'S TOTO?--After reviewing Michael Hague's last book, on fairy tales, I asked his publisher, Holt, Rinehart and Winston, what his next project would be. "That's a surprise," I was told. And what a surprise! For now, HRW has announced that Hague has been working on a new, illustrated edition of THE WIZARD OF OZ. This 232-page book will include 90 full-color illustrations and will cost $18.95 with the shipping date July 9. Hague is best known for his THE WIND AND THE WILLOWS, but I will bet that the Wizard will launch him to an even greater height. Some of the promotional literature includes some Hague illustrations and it sure looks as if the fame will be deserved.

COMING ATTRACTIONS--Tying in with the movie, STAR TREK II: THE WRATH OF KHAN, Pocket Books will not only produce a paperback, but a calendar, a cine-novel, a book on the making of the movie, and SPOCK'S GUIDE TO THE PLANET VULCAN. Now, let's just hope that the movie will be something worth publishing around...Due from Arbor House in July is THE ARBOR HOUSE CELEBRITY BOOK OF HORROR STORIES, edited by Charles Waugh and my friend Martin Greenberg. In this $9.95 trade paper-

[Continued on page 51]

CAPTAIN KENTUCKY
EPISODE 124: by Don Rosa ©1982
CREEAK
MAYOR-CAPTAIN! THE CLAIMS ARE POURING IN CONCERNING THE DAMAGE DONE TO THE CITY BY YOUR SUPER POWERED BASSET!
CLAIMS? BUT WHY? NOBODY KNOWS FOR A FACT THAT CLEO IS MY DOG!
WHINE WHINE
TRUE, BUT AS ANOTHER SUPER POWERED BEING APPARENTLY WORKING IN CLOSE ASSOCIATION WITH YOU, THE SUPER POWERED MAYOR, THE DOG IS ASSUMED TO BE AN AGENT OF THE MUNICIPAL GOVERNMENT
FAIR ENOUGH, I GUESS. CAN THE CITY BUDGET HANDLE IT?
WELL, FIRST THERE'S CHEROKEE PARK -- TOTALLY DESTROYED ... AGAIN; VARIOUS DOWNTOWN BUILDINGS, NUMEROUS TRUCKS AND AUTOS OF THE CITIZENRY...
...THEN WE HAVE THE CONTENTS OF THAT BANK'S SAFETY DEPOSIT BOXES, INCLUDING RARE COIN AND STAMP COLLECTIONS, MANY STOCKS & BONDS INCLUDING SEVERAL HUNDRED SHARES OF I T & T BOUGHT IN 1920, SOME LARGE SETS OF KRUGERRANDS, QUANTITIES OF PRECIOUS GEMS REPORTEDLY INCLUDING THE LOST CROWN JEWELS OF CZARIST RUSSIA ... THE LIST GOES ON...
CORRECT ME IF I'M WRONG, BUT IT SOUNDS LIKE WE MIGHT BE GETTING INTO SOME BIG BUCKS HERE. STILL, I THINK THE CITY TREASURY CAN JUST COVER IT.
!
EVER SINCE the "GOLDEN AGE OF TV, (FOR MY MONEY the '60S) ACTUALLY THE ONLY THINGS I FIND WORTH WATCHING ON TV ARE OLD MOVIES, NOW THERE'S "LATE NITE WITH DAVID LETTERMAN" STAY UP & HELP SUPPORT SOME NEW GEN TV HUMOR!
PERHAPS BUT ONE BOX BELONGING TO A LOCAL COMIC BOOK COLLECTOR CONTAINED EARLY ISSUES OF "SUPERMAN, CAPTAIN MARVEL", "TALES FROM THE CRYPT", "UNCLE $CROOGE.
AND A FULL MINT SET OF "MARS ATTACKS" BUBBLE GUM CARDS
BINGO
MISS STACKLY, PLEASE BRING IN SOME MUNICIPAL BANKRUPTCY FORMS
WAIT, MAYOR WE'VE WORKED UP A SOLUTION. THE CITY CAN HANDLE IT IF WE CUT OUR BARE BONES WORK FORCE ONE LAST TIME.
MORE LAYOFFS? HASN'T LOUISVILLE HAD ITS SHARE OF LAYOFFS? APPALLING!.. BUT THE CITY MUST REMAIN SOLVENT. HOW MANY EMPLOYEES MUST WE LET GO?
SCRATCH SCRATCH
WE CAN STAY OPERATIONAL WITH THE LOSS OF ONLY ONE MORE EMPLOYEE, MR MAYOR NAMELY, THE MAYOR.
RIGHT PUT A PINK SLIP IN HIS ENVELOPE AND NOW JUST ONE DARN MINUTE! THAT'S ME!?! I NEVER WANTED THIS DUMB JOB, BUT I WON'T ADMIT DEFEAT SO SOON!
I'VE NEVER CONSIDERED IT BEFORE, BUT THERE MUST BE A MARKET FOR SUPER STRENGTH EVEN IN THIS ECONOMY! IN ORDER TO SAVE THE CITY, ITS CAPT KENTUCKY HERO FOR HIRE!
SPLOK!
EGAD! MY MAYORAL CARPET! CLEO!
WHIMPER WHIMPER
TO BE CONTINUED...

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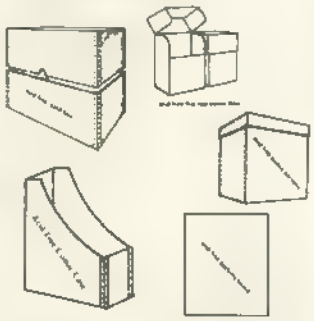

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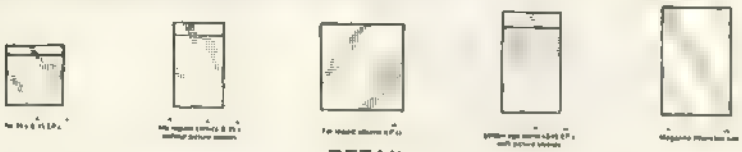

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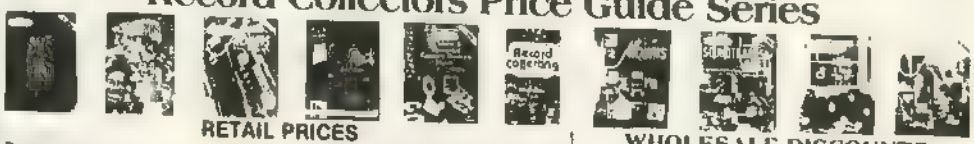

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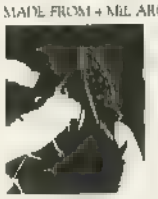

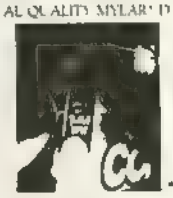

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IT MAY BE A BIT TACKY FOR THE MAYOR TO RESORT TO MANUAL LABOR TO PAY OFF THE CITY'S DEBTS, BUT AT THE RATE I CAN DO THIS WORK I'LL HAVE THESE HUGE LAWSUITS AGAINST THE CITY PAID OFF IN NO TIME.
AFTER I FINISH UP THE GALLERIA, THERE'S THE FINAL TOUCHES ON THE SEELBACH AND THEN THE KENTUCKY CENTER FOR THE ARTS AND—
HEY, YOU! KENTUCKY! C'MERE! WILL YA!
YESSIR, BOSS?
YOU ◎#$--UP! YOU'RE FIRED! YOU'VE COST US A HUGE FINE FROM ×%¾% OSHA!
I'M FROM THE FEDERAL OCCUPATIONAL SAFETY AND HEALTH ADMINISTRATION AND YOU ARE BANNED FROM ALL CONSTRUCTION PROJECTS FOR NOT WEARING A HARD HAT OR SAFETY HARNESS!
125th ANNIVERSARY GIVE AWAY!: ANSWER THIS CORRECTLY & WIN A FREE 4 FT. SCREEN SONY COLOR TV & A NEW BETAMAX! IDENTIFY THIS MYSTERY VOICE "WHO AM I?" (OFFER EXPIRES FEB 28, 1949)
BUT I CAN FLY, FOR PETE'S SAKE, AND MY HEAD IS AS INDESTRUCTIBLE AS THE REST OF ME! CAN'T YOU BE REASONABLE?
TALK SENSE, MAN! I'M A FEDERAL BUREAUCRAT!
GET OFF THE SITE!
CONK!
LUMP!
JEEPERS
NO... MORE LIKE ✱#@★%?42:19
SHORTLY, AT THE FORD PLANT ON FERN VALLEY ROAD:
THIS WILL SAVE THE INDUSTRY! MAYOR-CAPT KENTUCKY CAN ASSEMBLE AN ENTIRE FORD RANGER IN 23 SECONDS, AND WITHOUT USING ANY ELECTRIC EQUIPMENT!
ZIP! ZOOM! ZOW!
HOLD IT, YOU'RE THE ONE YOU DO THAT WORK BY NORMAL UNION-ACCEPTED METHODS, OR GET OUT! YOU'RE TAKING TOO MUCH WORK AWAY FROM UAW MEMBERS?
BUT CONSIDER THE INCREDIBLE SAVINGS IN GAS AND ENERGY AND ALL THE POLLUTION AND WASTE IM AVOIDING! WHY, ON A LARGE SCALE THIS COULD TURN AROUND THE ENTIRE ECONOMY!
NOW ISN'T ALL THAT MORE IMPORTANT THAN ONE EXTRA PENNY IN YOUR POCKET?
I KNOW. DUMB QUESTION I'LL LEAVE.
WAIT! AS LONG AS WE HAVE YOU, WE'LL GO NON UNION!
BOSS CHECK THIS..
HE'S WORKING A BIT TOO FAST. THIS ONE HAS THE GAS TANK MOUNTED ON THE FRONT BUMPER AND THE FUEL LINE EMPTYING INTO THE DRIVER'S LAP
NOT SO SAFE, EH?
GREAT BLAZING PINTOS!! GET 'ADDAHERE, YOU LOUSY SCAB!
NEXT WEEK: CH'S QUEST FOR WORK CONTINUES!

Comic books the way they were meant to be.
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[Continued from page 46]

back, celebs like Asimov, Bloch, Bradbury, John Jakes, Garson Kanin and Margaret Truman, are allowed to pick the most frightening story they have ever read. Now this is something I want to see. After all, after Bradbury and Stephen King have kept me awake with their stories, I would like to see what's scared them. (For the record, Bradbury's selection is "The Monkey's Paw" by W.W. Jacobs and King's is "The Companion" by Ramsey Campbell.)

From Avon is due A READER'S GUIDE TO FANTASY by Baird Searles, Beth Meacham and Michael Franklin at $2.95 in paperback for 224 pages... More due in the next month from Holt, Rinehart and Winston: ON WITH THE SHOW, another collection of Jeff MacNelly's strip; THE DARK CRYSTAL, the novel based on the Jim Henson fantasy film due in November; THE OFFICIAL I HATE LOVE BOOK from Skip Morrow; YOU'RE WEIRD, SIR!, another PEANUTS collection; and UNFORTUNATELY, SHE WAS ALSO WIRED FOR SOUND, a collection of DOONESBURY strips.

RECEIVED AND YET UNREAD--From Berkley, THE CABAL 2: THE BLACK MOON, second in a series by Philip Dunn ($2.25); PLANET OF TREACHERY, the seventh in the E.E. Doc Smith Family D'Alembert series in its first publication ($2.25); ELEPHANT SONG, the third in the City of Baraboo series by Barry Longyear ($2.50); LAVA, book three of the journies of McGill Feighan by Kevin O'Donnell, Jr. ($2.25).

LAST-MINUTE NEWS--DUNE fans listen up. Frank Herbert is said to have made a $2.25-million sale to Putnam for three novels, one of them with the working title, DUNE 5. The other two books are THE WHITE PLAGUE, to be serialized in OMNI and a sequel to his and Bill Ransom's book, THE JESUS INCIDENT.

Cel Break

By Jim Korkis

KORKIS HIRED BY COMICS FEATURE. Lots of folks read this column including publisher Hal Schuster who phoned me from Florida to ask if I would like to be the animation columnist for COMICS FEATURE. My first column will appear in issue #18. Schuster enjoys TCR and assured me that I could continue my additional columns in TCR and ANIMANIA as long as I wanted. I'll be taking over for Peter Sanderson who is moving over to my old slot on THE COMICS JOURNAL.

COUNTERFEIT ANIMATION CELS. Phony animation cels were being produced by William Needham of Texas (known as "Old Friends--Cine Gallery"). Walt Disney Productions filed suit against Needham March 31st and had the counterfeit cels and the materials to make the cels seized. There was even equipment to imprint the Disney authorization seal. Other studios apparently being counterfeited include Ralph Bakshi, Warner Bros. and Bill Melendez (PEANUTS). Caveat emptor!

NEW CONTRACT!! Walter Lantz signed a new five-year contract with Universal in April. Originally, Lantz was signed by the late Carl Laemmle in 1927. When the current contract expires, Lantz will have had sixty years of continuous service with the studio. Lantz is apparently spending most of his time in Hawaii during this new renaissance of interest in Woody Woodpecker. Universal will open a Lantz exhibit later this spring that will include a collection of memorabilia as well as a demonstration of how animation is done.

MANY THANKS! Special thanks to Comic Reader Murray Ward who sent me some corrections and additions to my Fantastic Four animation article I did for the FANTASTIC FOUR CHRONICLES. I've written an article on Spider-Man's animated adventures for the SPIDER-MAN CHRONICLES. That article will mention the fact that there will be a new half-hour animated show of HULK adventures combined with six new half-hour episodes of SPIDER-MAN AND HIS AMAZING FRIENDS, for the fall Saturday morning schedule. Also, Firestar will be a little darker hue this year because network executives felt that some people might think she was naked.

COLOR ME

MORE THANKS! Special thanks to Comic Reader Mark Bender who also sent along some kind words about my work as well as some information. Premiering now on the East Coast is an Australian animated feature entitled GRENDEL, GRENDEL, GRENDEL, and is based on John Gardner's book, GRENDEL. Gardner's book is a contemporary retelling of the Beowulf legend. Mark rightly points out that this film is NOT the first animated feature from Australia, despite what the ad campaign proclaims. There have been several animated films from "down under" including the forgettable DOT AND THE KANGAROO which keeps popping up on pay-TV.

SMURF NEWS. The SMURFS hour reportedly draws almost double the audience of any children's program on ABC or CBS. Its success on Saturday morning forced NBC to cancel its plans of expanding the TODAY SHOW to seven days a week. Not surprisingly, NBC plans to expand the SMURF adventures to ninety minutes in the fall.

COMING ATTRACTIONS. The new Nelvana animated feature has had a title change from DRATS to ROCK AND RULE. MGM/UA will be distributing the film in late August or early September. (Paramount has finally picked up the long-completed Hanna-Barbera feature, HEIDI'S SONG, a sequel to HEIDI. It'll probably be released around Christmas.)

FRED SILVERMAN RETURNS. Fred Silverman, who was responsible for such animation milestones as personally developing Captain Caveman and naming Scooby Doo, is at it again. He is in charge of InterMedia Entertainment Co., and this company is working on a joint venture with Marvel Animation. "We have sold two shows for fall to CBS for Saturday morning," stated Silverman, "That makes us the second-largest animation company in the country, strangely enough, and we've only been in the business for six weeks." Yep, he sure wasn't born yesterday.

ABC NEWS. I'm constantly surprised at who is reading this column. I recently received a nice package from ABC-TV Affiliate Relations Representative Danny Fuchs, who mentioned he enjoyed CEL BREAK and included some information on ABC's fall shows. Thanks, Danny, and anything else you'd like to send my way will be equally appreciated.

ABC WEEKEND SPECIAL. There will be a three-part animated special, THE SECRET WORLD OF OG, based on the book by Pierre Berton. The story is about a family of five children who discover a small door in their playhouse which leads them to a variety of adventures in the underground world of Og, which is inhabited by little green people.

CHANGES IN OLD SHOWS. Hanna-Barbera's SUPERFRIENDS will showcase the adventures of Black Vulcan, Apache Chief, the Wonder Twins, the Samurai, and a new super-hero, El Dorado, besides the adventures of Superman, Batman and Wonder Woman. Hanna-Barbera will also be supplying the new adventures of THE LITTLE RASCALS (Buckwheat is listed as a mechanical wizard) which will be teamed with Richie Rich's adventures. And H-B will also be producing the MORK AND MINDY segments which will be teamed with episodes of LAVERNE AND SHIRLEY. Mork will be going to school to learn about Earthlings and their customs; he'll drive a hot rod in the shape of an egg. Finally, there is the ninety-minute SCOOBY, SCRAPPY, YABBA DOO, PUPPY SHOW. Naturally, it features the adventures of Scooby Doo and his nephew Scrappy Doo. Then there will be the foul-ups of Scooby's uncle Yabba Doo, out in the wild west. To finish up, Ruby-Spears supplies THE PUPPY'S NEW ADVENTURES for this ninety-minute segment. The puppy is Petey, the pup, an animated character first introduced on the ABC WEEKEND SPECIALs. Petey and his canine pals are searching for his lost family.

NEW ANIMANIA. A new issue of ANIMANIA, the Animated Film Quarterly, has been released. Issue #23 features interviews with Harry Love, who has been active in animation for over fifty years, Michael Dobbs' always interesting column on the Fleischer Studios, a well-researched article on the film ANIMALYMPICS, Ron Hall's CARTOON NOTES, and a long, illustrated interview with Jack Hannah, who has been a Disney animator, director and teacher since 1933. The cover is drawn by Comic Reader Jim Engel. (When he saw the cover, Jack Hannah commented, "It just knocked my socks off! It's great!") If you'd like a copy, mail $2.50 to David Muz, 3112 Holmes Avenue South, Minneapolis, MN 55403.

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DISNEY CONVENTION! There will be a Mickey Mouse Convention near Disneyland August 18-20. Write to the Mouse Club, 13826 Ventura Blvd., Sherman Oaks, CA 91423.

Keep those cards and letters filled with news and comments coming to Jim Korkis, 707 West Doran, Glendale, CA 91203.

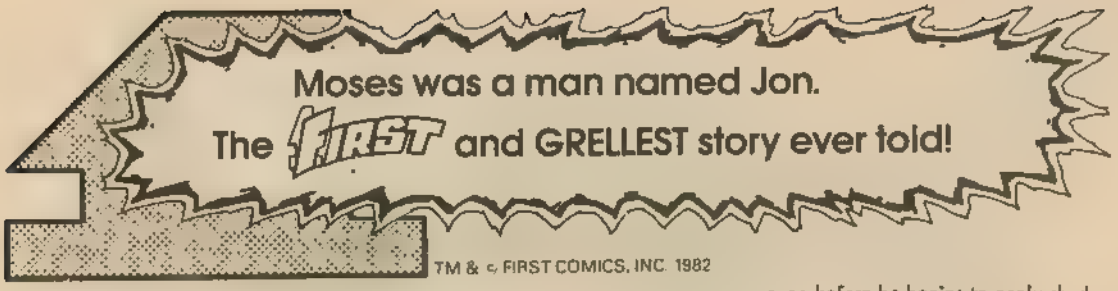
A Comic Reader

By Sam Kujava

The MARVEL SUPER HERO CONTEST OF CHAMPIONS is over. In this age where everything must be labeled, the three-issue story was called a Marvel Comics Limited Series. And how limited it was. The big drawing card was the opportunity to see for the first time...every Marvel superhero in the Marvel Universe gathered together in one place! Well, you had to take their word for it, because after a double-page spread illustrating several heroes in the foreground and a cartload of murkily-rendered background figures, the action proceeds over three issues featuring eight "teams" of three heroes each... rather a small portion of Marvel's assembled might. And several of these twenty-four heroes that get to appear center stage are introduced for the first time in these pages. Unfortunately, the plot is so hurried, and the characters so incredibly stereotyped (the Latino hero is macho, the Irish heroine, bedecked in green, is happy-go-LUCKY, the Chinese is stoic and inscrutible) that foreign comic readers have good reason to be offended! Hell, I'm an American and I'M offended!

While this could have been a SPECIAL event, and the premise of omnipotent beings pulling the strings of our gallant troops has worked the last 85 times that Marvel has used it, there is nothing THE LEAST BIT spectacular about the writing or the artwork. Every figure in every panel could be redrawn, every panel could be "punched up" to improve storytelling, and every page could be better designed as to panel shapes and sizes. It is as if the penciller put down the first thing that came to mind, and did not bother to go over his own work, and upgrade the anatomy or design or composition. And certainly no editor or blue pencil went anywhere near this project. Pablo Marcos continued his consistant inking on these three books; he adds nothing at all to the art, and possibly, makes it worse than it already is. Mark Gruenwald continues his one-note tune of god-like beings and muscle-bound pawns crowding in every panel. Isn't all this cosmic excess a tad passe' by now? The everything-including-the-kitchen-sink Marvel magnum opus continues to bore. I think the denizens of comic-land will buy any Marvel clap-trap if it is at least well drawn and presented with some style and humor, but MARVEL SUPER HEROES CONTEST OF CHAMPIONS #1-3, as you must have gathered by now, AIN'T IT!

Do you ever get the impression that DC Comics are anti-marriage? Marriage has never been a desirable state for heroic types to be in. Most of them are too adolescent to tie the knot with anyone, but there have been a few occasions where an odd fellow here or there in the "DC Universe" has taken the plunge and spoken those sacred vows. And how do they pay? Flash's wife is killed by a maniac, or a super-villain, while the scarlet speedster is pumped full of drugs and thus cannot prevent the dastardly deed. The Atom was engaged for years to his



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lady lawyer and they both exhibited a good loving relationship. Before the marriage plans could go through, though, Jean Loring was driven off her rocker for too long a series of tales. Anybody who had cared a whit for these characters before this nonsense had long since departed in disgust by the time that The Mighty Mite and his recovered bride finally wed. Elongated Man never let his crime-fighting and sleuthing interfere with his very happy marriage to sue Dibney. But that was back in the sixties. He has been a member of the JUSTICE LEAGUE OF AMERICA for so many years now that I doubt that any of today's readers is aware that Ralph even HAS a wife, let alone an admirable, loving marriage. Aquababy was stupidly killed off, all the better to create a rift between Aquaman and Mera. Those are just the ones that come to mind. I'm sure that you can think of some more poorly handled and executed examples.

And there is Hawkman and Hawkgirl. Much has been made of their recent split, at least it sounds that way in the very slanted letters pages of WORLD'S FINEST. This was about the last married couple left at DC Comics, so of course writer Bob Rozakis couldn't resist meddling with twenty years of established characterization. Katar and Shiera had always been more than man and wife, male and female... they were the epitome of partners and good friends who were not tied down by sex roles. And this was the way I saw it written 20 years ago! Ahead of their time they were, until Bob turned back the clock and erased their personalities to better facilitate his tawdry tales. Now Shiera insists on being refered to as Hawkwoman (which, simply does NOT SOUND right; Hawkgirl is preferable as the best-sounding name) and has run off, for all intents and purposes, to "find herself and get out from under her husband's shadow" (my interpretation) which gives the grieving hubby time to cry and mope and finally take off after her in yet another inane QUEST (#436 in a series). Speaking as a happily-married person in a neighborhood of happily married persons (who is, admittedly aware of and friends with divorced persons) I decry the dumping upon of the institution of matrimony in the pages of DC Comics. Sure, people go through heartaches and second thoughts and doubts, but there are also many happy couples that enjoy their union and see each other as equals. This kind of couple is NOT represented in DC Comics, and that is very sad. Sure, breakups and deaths make for high drama, but when EVERY married couple in comics is uniformly treated to disaster as a prerequisite to the modern sin of togetherness, when there is no variety by lousy editors and writers, then this whole silly trend is a damned shame. The nattering nabobs of negativity are well-represented at DC by writers like Rozakis. We need more TREND-SETTERS and far less TREND-FOLLOWERS inside the comic book industry.

For those of you that have tired of Gerry Conway's writing on the JUSTICE LEAGUE OF AMERICA, take comfort in the fact that DON HECK is doing his best artwork in comics since the AVENGERS gravy days. It's all there, all the things I've talked about in column after column...clean, lean lines...well-drawn, distinctive personalities...straightforward storytelling... economy of blacks, but effectively used, when they are... A decent inker and colorist can't help but be inspired, and a nice, welcome-to-my-bleery-eyes job is the enjoyable result. Now, if only Heck could WRITE the book!

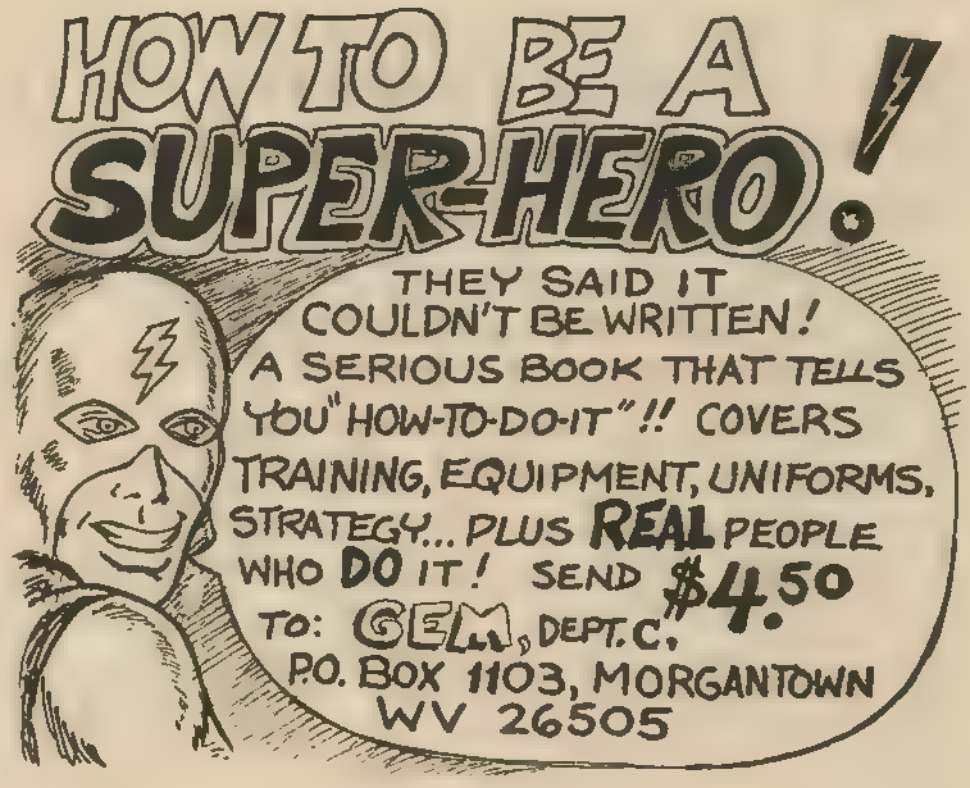
And WRITING is the big problem in THE GOBLIN, a brand-new $2.25 black-and-white comic magazine (with eight-page color insert) from Warren Publications. Bill DuBay writes dialogue that flows glibly and trippingly from the mouths of his characters, but there is no correlation between these black ghetto kids and the language they speak. I just couldn't "buy" these people because their speech didn't ring true. That hampered my enjoyment of the lead story, though the art of Lee Elias saved the day. Comic artists could take a lesson as to how to draw black people that DON'T ALL LOOK ALIKE! Each of his characters is "well-cast" and not a comic-book stereotype. But his exploration of the possibilities of illustrating black and white (and gray) comic art is the definite highlight. The worst of non-color comic book art has been a muddy mess of sloppy grey washes covering up crudely drawn figure outlines. Lee's drawing is 'all there' even before he begins to apply shading. The addition of shades and washes of pencil, charcoal and whatever else is a source of excitement for this reader, as it must be for the artist. When was the last time you finished reading a comic and felt that the artist gave you your MONEY'S WORTH...and then some?

The rest of the strips in THE GOBLIN seem to be Part Ones of some multi-part saga, so I'll withhold comment until later. At least DuBay, who bombs on the lead strip, comes back strong on THE TIN MAN. A good premise that's worthy of continuation. Since the editors have flat-out stated that this is Warren's entrance into the heroic comic market, THE GOBLIN should be worthy of your attention in the coming months.

I just finished reading JONAH HEX #63. Not that I needed another example for my DC-is-anti-marriage theory, but in this issue of JH we witness the latest final break-up of a couple, namely our grey-garbed bounty hunter and Mei Ling. They love each other but they just can't live together. Kiss and part and fade out. So ends another episode of As The Stomach Turns! And the DC Renaissance just keeps chugging along.

Get Marv Wolfman off the letters pages. It's that simple. I like letters pages. At least the DC versions. At Marvel Shooter has decreed that letters critical of his pet projects and talented staff never come anywhere near a letter column. Thus we are assured month after month that books like THE DAZZLER and TEAM AMERICA are the greatest thing since Michelangelo wiped his paint brush on the ceiling of the Sistine Chapel.

But Marv Wolfman is plying his trade at the Distinguished Competition now, and it is there that his presence is keenly felt in the letter column of the titles he writes. Some writers are satisfied to complete their scripts. Their job for that issue is done. Not Marv. He's all over the letters pages of GREEN LANTERN and NEW TEEN TITANS. He absolutely gushes at a complimentary fan letter. Say something nice to him and you can almost hear him blubbering on for sentence after sentence. Present a reasonable disagreement for some direction he's taken and Marv will very carefully thank you for your learned opinion before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telling you you're wrong. If you're a new fan who has just discovered one of Marv's literary classics, he'll tell you all about the DC Renaissance and his considerable contribution to it. And he'll remind you of his award-winning stint on the TOMB OF DRACULA series over at Marvel. All with gobs and gobs of the Mighty Marv humility and it all sounds like a broken record. Marv is a nice guy from what I hear but his continual self-advertisements on each letters page cloud my respect for him, and make me wonder why his work doesn't speak for itself. If you've gotta talk up something, as I've learned from my forays in commercial art, it can't be so hot. Get Marv Wolfman off the letters pages. I like people writing comics. I don't like people writing about writing comics.

After reading THE COMICS JOURNAL #72, I felt that Kevin C. McConnell's review of the new SAGA OF THE SWAMP THING book was seriously flawed. Kevin states that artist Tom Yeates "tries hard to imitate Wrightson..." The example printed along with the review is enough to vindicate Tom. I defy Kevin to show me anything in those panels that resembles Berni Wrightson's art on the original SWAMP THING comic. Yeates and his predecessor on the title have an illustrative inking style that is different from the norm, but that is about the only similarity.

I have the advantage of knowing Tom Yeates from our days at the Kubert School. He is fiercely independent about his work and does not surround himself with "inspiration" at his drawing board. I can imagine, knowing the way Tom feels, that he picked up an old SWAMP THING comic to see how the character was originally presented and then put it down and out of sight and got to work. His own work. Kevin also speculates that "Perhaps the most fundamental problem that Yeates is up against is trying to capture the essence of an older, more experienced artist..." Maybe we comic historians see it in that light, but I can assure you that Tom doesn't. Yeates has always impressed me with a self-assuredness that borders on cockiness. He doesn't give a damn what has gone before. He's out to do his best job and comparisons be damned. Yeates is squarely in the here and now.

McConnell is correct in stating that Tom's art on SWAMP THING is flat and uneven in places. His youth and inexperience won't go away immediately, but as he gets used to drawing seventeen pages a month, I'm sure that these minor objections will fade as his acclaim grows. SAGA OF THE SWAMP THING is the book that will make Tom Yeates' reputation...that is, if Martin Pasko's hollow-headed scripting doesn't endanger this book's lifespan.

Recently, Steve Bissette was kind enough to give me a gander at some of his work on the Marvel Titan Series. The bad news is that it sounds as if there is some wheel-spinning going on in the editorial offices. I implore those with the power to MAKE THINGS HAPPEN to see that this rather different Marvel Project gets the go-ahead. A history of the universe from the Big Bang onward, illustrated with equal dollops of drama and humor by Bissette, would be a real feather in Marvel's featherless cap. This company is capable of more than super-heroes and doll comics, and these science comics are a nice example of what Shooter and Co. COULD accomplish.

Bissette also wondered aloud if I wasn't too harsh in my criticism of Mike Golden for his work in MARVEL FANFARE #1. To Steve and others who think that I have some kind of grudge against these creative types I sometimes lambast ...Nope. Golden is enormously talented and I'd be the first to admit it. I think more of him than I do an Adams-clone, so perhaps my comments are a little more lengthy and specific. In other words, the more I get on the person's case, the more I think my words might mean something. Anybody that is GOOD, as Golden surely is, is always open to improvement. Once you settle into a rut, all criticism is shut out forever. There are a handful of writers and artists, young and old, that do nothing more than is required, collect their paychecks, and go home. They have dug their holes and climbed on down. On the other hand, ambitious and growing talents like Golden, Elias, Bissette, Toth and Janson continue to improve their work through practice, hard labor, and love of their craft. Any little criticism any of is make of some flaw is taken in and filed with all the other waves of information that creative people open up for. I'm happy to give praise where praise is due, but a criticism is just as valid and appreciated. An artist doesn't and CAN'T live in a vacuum. The worst thing a fan can do is to incessantly BUTTER UP a pro. The comic conventions are full of FATHEADS who have fed on THAT HIGH CHOLESTEROL DIET. A COMIC READER can only try to writer columns which consist of mostly protein, and a minimum of sugar coating.

Sam Kujava/1157 S. Fisk/Green Bay/WI/54304

DAREDEVIL No. 188, November. "The Widow's Bite" is by Frank Miller and Klaus Janson. The Black Widow is poisoned--and an old DD foe is behind it. Miller did the cover. [7/27]

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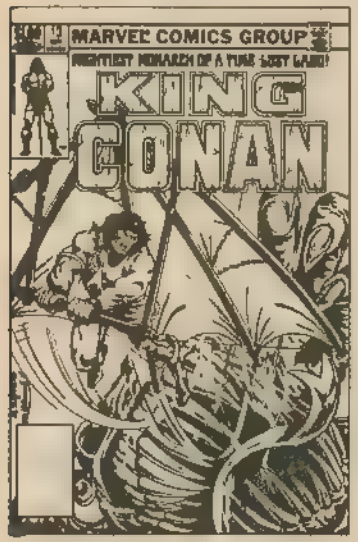
DAZZLER No. 21, November. "Alison Blaire, This is Your Life"is by Danny Fingeroth, Frank Springer and Vince Colletta. All the various plot threads come to a head in this double-sized, $1.00 issue. The cover is a photo of a model in a Dazzler costume, using special light-effects. [7/27]

*KA-ZAR THE SAVAGE No. 20, November. "New York, New York" is by Bruce Jones, Ron Frenz and Armando Gil. While battling in New York, Ka-Zar and Kraven savage a comic-book convention. The front cover is by Frenz

and Gil, the back is by Brent Anderson. [7/27]

KING CONAN No. 13, November. "Circles of Sorcery" is by Doug Moench, Mark Silvestri and Ricardo Villamonte. What's behind the convergence of mystics on Aquilonia? Silvestri and Villamonte did the cover. [7/27]



MARVEL TWO-IN-ONE No. 93, November. "And One Shall Die" is by Tom DeFalco, Ron Wilson and Frank Giacoia. Machine Man must rescue the Thing and Jocasta from Ultron--not an easy task. Wilson and Giacoia did the cover. [7/27]

ROM ANNUAL No. 1, November. "It Came From Outer Space" is by Bill Mantlo, Pat Broderick and Mike Gustovich. Rom takes on a horde of aliens who can take over the bodies of human beings. Also: "Traitor" by Steve Grant, Greg LaRocque and Dan Green. Al Milgrom did the cover. [7/27]

TEAM AMERICA No. 6, November. "Dark Water" is by Bill Mantlo, Alan Kupperberg and Vince Colletta. In the bayou, R.U. Reddy finds himself facing danger by himself. [7/27]

THE UNCANNY X-MEN ANNUAL No. 6, November. "Blood Feud" is by Chris Claremont, Bill Sienkiewicz and Bob Wiacek. Dracula returns--and he wants to take Storm as his bride. Sienkiewicz did the cover. [7/27]

THE AMAZING SPIDER-MAN No. 234, November. "Will-o-the-Wisp Will Have His Revenge" is by Roger Stern, John Romita Jr. and Dan Green. Will-o-the-Wisp and Tarantula take on Spider-Man from two sides. Also (delayed from last month, and appearing ONLY here): THE MARVEL COMICS GUIDE TO COMIC COLLECTING by Mark Burbey and Walt Simonson. John Romita and Al Milgrom did the cover. [8/3]

BIZARRE ADVENTURES No. 33, October. In the last regularly-scheduled issue, horror is the theme, and included are a ZOMBIE story by Dave Simons, a DRACULA story by Steve Bissette, plus input from Bruce Jones, Doug Moench and J. Marc De Matteis. [8/3]

CAPTAIN AMERICA No. 275, November. "Yesterday's Heroes" is by J. Marc De Matteis, Mike Zeck and John Beatty. At a Nazi rally, Cap is attacked by Amim Zola, who may or may not be behind the new movement. Zeck and Beatty did the cover. [8/3]

CONAN THE BARBARIAN ANNUAL No. 7, November. "Red Shadows and Black Kraken" is by Roy Thomas, John Buscema, Danny Bulanadi and Armando Gil and Ricardo Villamonte. The final chapter of "Conan of the Isles." Buscema did the cover. [8/3]

CONAN THE BARBARIAN MOVIE SPECIAL No. 2, November. The last part of the movie adaptation is by Michael Fleisher and John Buscema. Conan has his showdown with Thulsa Doom. Buscema did the cover. [8/3]

CRAZY MAGAZINE No. 91, October. Mike Carlin's "Dirk McGirk" and "Page O' Stuff" are included. Two canaries are talking. The older one says: "I can't get any sleep. I keep hearing voices." The taller one tells him: "Oh shut up," hits him over the beak with his cottle bone and goes over and plays with his best bell. Bob Larkin did the cover. [8/3]

GHOST RIDER No. 74, November. "Remnants" is by J. Marc De Matteis, Bob Budiansky and Dave Simons. Both the Ghost Rider and Johnny Blaze are threatened by Centurious. Budiansky and Simons did the cover. [8/3]

HERCULES No. 3, November. The third part of the saga of the Prince of Power in space is by Bob Layton. Layton did the cover. [8/3]

*MICRONAUTS No. 47, November. "Discovery" is by Bill Mantlo, Mike Vosburg and Danny Bulanadi. The Earth-bound Micronauts get a new ship and the ability to get back to their home, while Princess Mari is in danger in the Microverse. Also: the fate of Devil. Ed Hannigan and Al Milgrom did the cover. [8/3]

*MOON KNIGHT No. 25, November. "Black Spectre" is by Doug Moench and Bill Sienkiewicz. This $1.00 issue (48 pages) features MK vs. the Black Spectre, the soul of corruption. Sienkiewicz did the cover. [8/3]

THE SAVAGE SWORD OF CONAN No. 81, October. "The Palace of Pleasure" is by Michael Fleisher,

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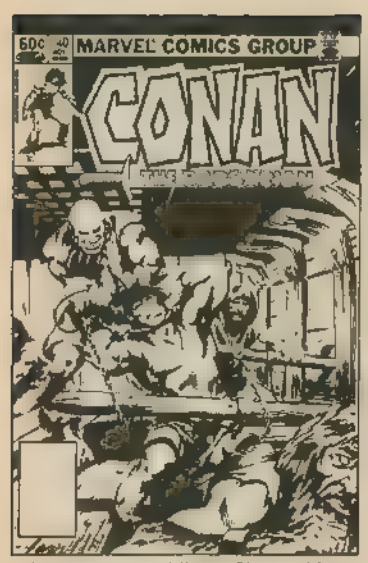

John Buscema and Ernie Chan. Also: "Bront" by Bruce Jones and Buscema. Joe Chiodo did the cover. [8/3]

THOR No. 325, November. "A Deal With Darkness" is by Doug Moench, Alan Kupperberg and Jim Mooney. Mephisto and Darkoth team up. Also: a Tale of Asgard: "The Golden Apples of Immortality" by Moench, Alan Kupperberg and Jack Abel. Ed Hannigan and Al Milgrom did the cover. [8/3]

WOLVERINE No. 3, November. "Loss" is by Chris Claremont, Frank Miller and Joe Rubinstein. His heart broken, Wolverine seeks contentment the only way he knows: battle. Miller and Rubinstein did the cover. [8/3]

THE AVENGERS No. 225, November. "The Fall of Avalon" is by Steve Grant, Greg LaRocque and Chic Stone. The Avengers go back in time to aid their former teammate the Black Knight as he attempts to save Prestor John's beloved Avalon. Ed Hannigan and John Beatty did the cover. [8/10]

CAPTAIN AMERICA ANNUAL No. 6, November. "Three Caps Too Many" is by J. Marc De Matteis, Ron Wilson and Vince Colletta. From Jack Kirby's BICENTENNIAL TREASURY comes Mr. Buda, who brings together all the men who've been Captain America for the first time. Wilson and John Beatty did the cover. [8/10]

CONAN THE BARBARIAN No. 140, November. "Spider Isle" is by Bruce Jones and John Buscema. Fresh out of slavery, Conan finds himself on the nightmarish Spider Isle. Buscema did the cover. [8/10]

EPIC ILLUSTRATED No. 14, October. This issue: "Elric" by Roy Thomas and P. Craig Russell; "Highwire" by Paul Kirchner; plus a Dr. Watchstop story and a REVENGE OF THE JEDI preview featuring photos and designs from the movie, which has recently completed photography. Russell did the cover. [8/10]

G.I. JOE No. 5, November. "Tanks For the Memories" is by Larry Hama, Don Perlin, Jack Abel and Jon D'Agostino. G.I. Joe participates in the Armed Forces Day parade, and the forces of Cobra try to swipe their new super-tank. Bob Hall and Frank Giacoia did the cover. [8/10]

THE INCREDIBLE HULK No. 277, November. "While the World Watches" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Hulk continues the battle against the U-Foes: Vector, Vapor, X-Ray and Ironclad. John Buscema and Al Milgrom did the cover [8/10]

Craig Russell, in which Strange's soul is endangered by Nicodemus. The back-up is a Captain America story, "Shall Freedom Endure?" by Roger McKenzie, Luke McDonnell and John Beatty. [8/10]

MARVEL TALES STARRING SPIDER-MAN No. 145, November. From SPIDER-MAN #8 comes "The Living Brain" by Stan Lee and Steve Ditko. Ditko did the cover. [8/10]

ROM No. 36, November. "Scarecrow" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. An English village is in danger of being captured by Dire Wraiths, so they decide that a child sacrifice is the only answer--and Rom must prevent it. Sal Buscema and Al Milgrom did the cover. [8/10]

*MARVEL FANFARE No. 5, November. Dr. Strange stars in the lead story, "To Steal a Sorcerer's Soul" by Chris Claremont, Marshall Rogers and P.

THE UNCANNY X-MEN No. 163, November. "Rescue Mission" is by Chris Claremont, Dave Cockrum and Bob Wiacek. Now free, the X-Men have to figure out how to stop the

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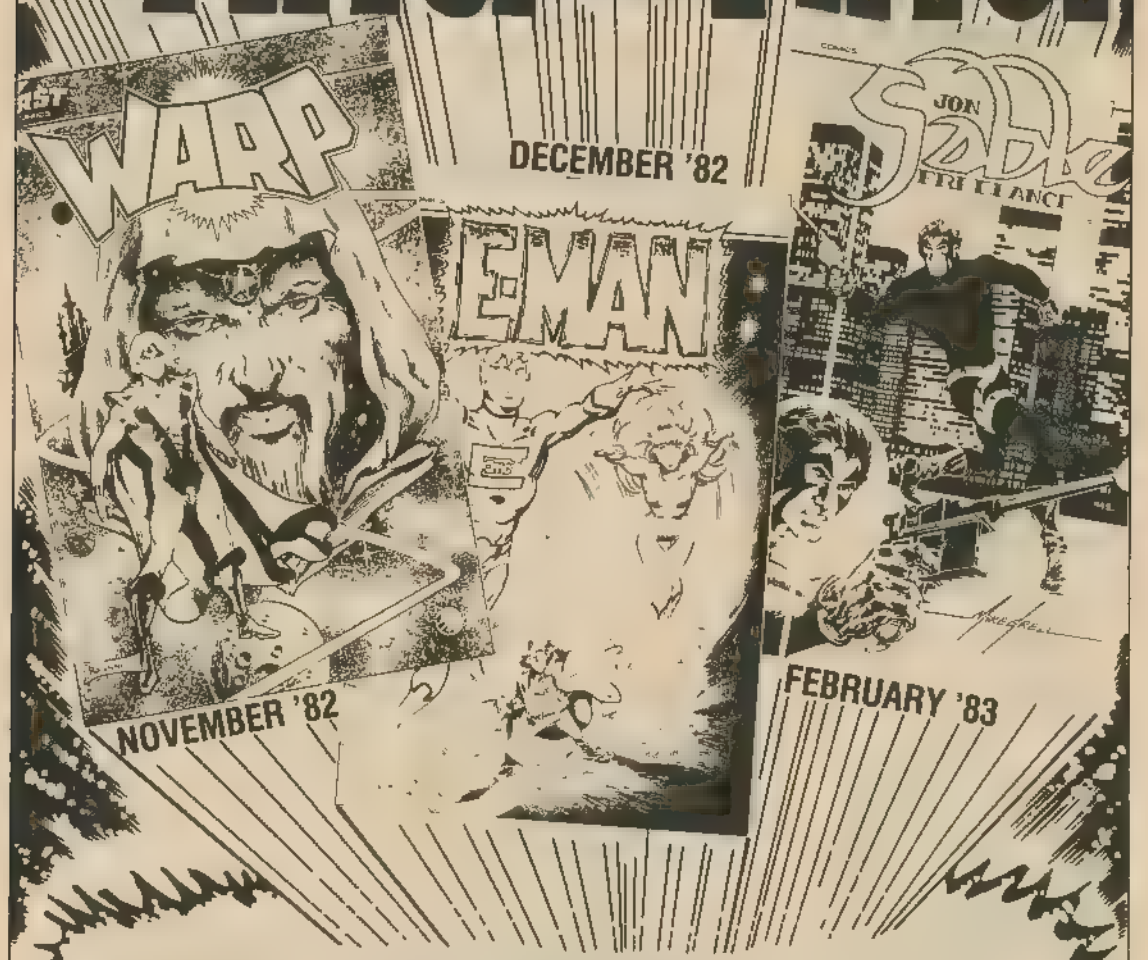

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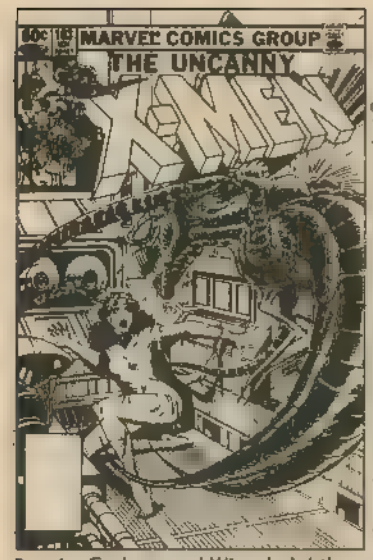


Broad. Cockrum and Wiacek did the cover. [8/10]

THE UNCANNY X-MEN AND THE NEW TEEN TITANS No. 1, November. "Apokolips...Now" is by Chris Claremont, Walt Simonson and Terry Austin. Dealers are gonna have to do a hard sell on this one: the X-Men and the Teen Titans take on Darkseid and the Dark Phoenix in a 64-pager, in the STAR-LORD™ format. Walt Simonson and Terry Austin did the cover. [8/10]

THE VISION AND THE SCARLET WITCH No. 1, November. "Trick Or Treat" is by Bill Mantlo, Rick Leonardi, Ian Akin and Brian Garvey. Peaceful existence in their suburban home in New Jersey is disrupted when the Vision and the Scarlet Witch are attacked by Samhain, the Druid god of Halloween. Rick Leonardi and Jack Abel did the cover. [8/10]

ANNIE No. 2, November. The last part of the movie adaptation is presented by Tom DeFalco, Winslow Mortimer and Vince Colletta. Mortimer and

Al Milgrom did the cover. [8/17]

BLADERUNNER No. 2, November. The conclusion of the movie adaptation is by Archie Goodwin, Al Williamson and Carlos Garzon. Brent Anderson did the cover. [8/17]

THE DEFENDERS No. 113, November. "Moon Madness" is by J. Marc De Matteis, Don Perlin and Mike Gustovich. The fate of Nighthawk is revealed and the Defenders must aid the Squadron Supreme in their battle with the Overmind. Perlin did the cover. [8/17]

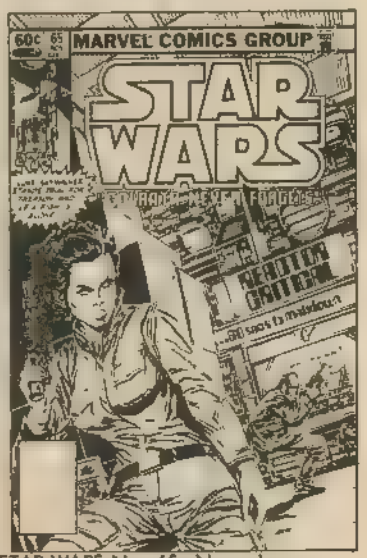
FANTASTIC FOUR No. 248, November. "Man and Superman" is by John Byrne. Gladiator, Praetor of the Imperial Guard, returns from space to enlist the aid of the FF--or kill them. Byrne did the cover. [8/17]

IRON MAN No. 164, November. "Deadly Blessing" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Iron Man battles the Bishop, of the Chessman, and must figure out who's behind the game. McDonnell and Brent Anderson did the cover. [8/17]

MARVEL TEAM-UP No. 123, November. "Rivers of Blood" is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Spider-Man and Daredevil team-up to keep a murderer from hurting himself or being killed by vigilante justice. Ed Hannigan and Al Milgrom did the cover. [8/17]

MASTER OF KUNG FU No. 118, November. "Flesh of My Flesh" is by Doug Moench and Gene Day. This $1.00 double-sized issue features Shang-Chi in battle with his father, Fu Manchu. Day did the cover. [8/17]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 72, November. "Waiting For Dr. Octopus" is by Bill Mantlo, Ed Hannigan and Al Milgrom. Why is Dr. Octopus robbing toy stores? The cover is a painting by Hannigan. [8/17]



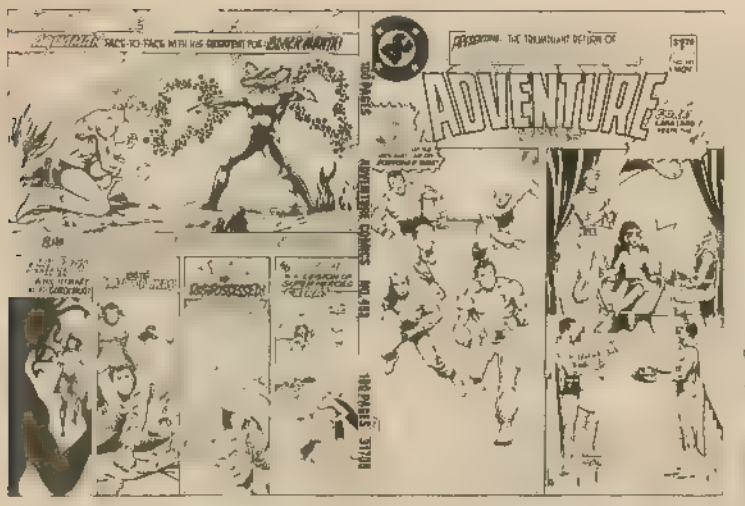
STAR WARS No. 65, November. "Gold Raith Never Forgets" is by David Michelinie, Walt Simonson and Tom Palmer. Simonson and Palmer did the cover. [8/17]

STAR WARS ANNUAL No. 2, November. "Shadeshine" is by David Michelinie, Carmine Infantino and Rudy Nebres. Luke and Lando continue the search for Han Solo and discover something about his past. Infantino and Nebres did the cover. [8/17]

THOR ANNUAL No. 10, November. "A Time to Die" is by Alan Zelenetz, Bob Hall, Joe Rubinstein and Diverse Hands. Thor and six other Asgardians must prevent a creature created by the Death Gods from destroying a universe. Plus: a map of Asgard. Hall and Rubinstein did the cover. [8/17]

DC Coming Attractions

ADVENTURE COMICS No. 493, November. The new story featuring the Challengers of the Unknown is "When Destiny Calls" by Bob Rozakis, George Tuska and Andy Mushynsky, and recounts the origin of the team. Reprints include: "Lana Lang and the Legion of Super-Heroes" by Otto Binder and George Papp (ADVENTURE #282); "The Three Super-Girl Friends" by Binder and Jim Mooney (ACTION #276); the Spectre in "The Ghost of Ace Chance" by Gardner Fox and Murphy Anderson (SHOWCASE #64); Aquaman in "Is This My Foe?" by Steve Skeates and Jim Aparo (AQUAMAN #42); Zatanna in "A Nightmare Called Gorgonus" by



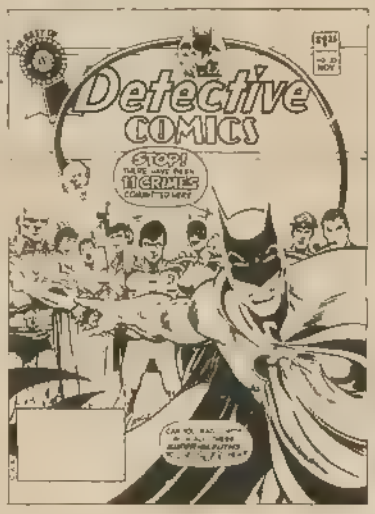
Len Wein and Dick Giordano (ADVENTURE #419); and a SHAZAM! reprint, "The Twisted Powers." Keith Giffen and Romeo Tanghal did the cover. [8/5]

ALL-STAR SQUADRON ANNUAL No. 1, November. "The Three Faces of Evil" is by Roy Thomas, Adrian Gonzales and Jerry Ordway. The villain happens to be the person who trained the Atom, Wildcat and the Guardian for their super-hero careers. Also starring: the Flash, Green Lantern and Wonder Woman. Jerry Ordway did the cover. [8/5]

+ARAK/SON OF THUNDER No. 15, November. "The Slayer of the Wine-Dark Sea" is by Roy Thomas and Alfredo Alcala. Arak's new haircut underlines the newfound knowledge about Arak's Indian heritage. Plus, Vaida stars in "Ceremonies--and Sacrifices" by Roy and Danette Thomas, Trevor Von Eeden and John Colnan. The Iron Maiden is to be sacrificed to the Avar Huns. Alcala did the cover. [8/5]

THE BEST OF DC No. 30, November. A representative sampling of stories featuring characters who've appeared in DETECTIVE COMICS includes: Batman in "Wanted For Murder One--the Batman" and 'The Stage Is Set--For Murder" by Denny O'Neil, Irv Novick and Dick Giordano (from BATMAN #225 and DETECTIVE #425); John Jones, Manhunter From Mars in "The Man With 20 Lives" by Joe Certa; 'The Magical Mirror Mystery" starring Elongated Man by Mike Barr and Ernie Chan (DETECTIVE #444); the Human Target in "The Assassin-Express Contract" by Len Wein, Carmine Infantino and Dick Giordano (ACTION COMICS #419); Jason Bard in ' The Case of the Dead-On Target" by Frank Robbins (DETECTIVE #435), Mysto in "Three Feats of Peril" by Leonard Starr (DETECTIVE #209); Batgirl and Robin in "Burial For Batgirl" and "Midnight Is the Dying Hour" by Denny O'Neil, Gil Kane and Vince Colletta, Roy Raymond in "Riddle of the Unseen Man" by Ruben Moreira (DETECTIVE #201); and Captain Compass in "The Ocean Pest" by Joe Certa (DETECTIVE #222). Jim Aparo did the cover. [8/5]

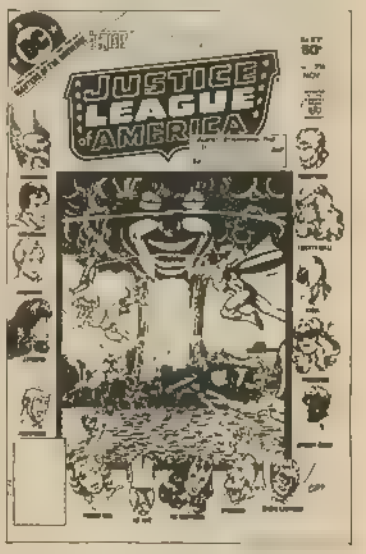
BLACKHAWK No. 252, November. "The War Wheel" is by Mark Evanier and Dan Spiegle. The Blackhawk's long-running mechanical adversary's origin is revealed. Dave Cockrum did the cover. [8/5]



+DC COMICS PRESENTS No. 51, November. "Rendezvous With Death" is by Dan Mishkin, Alex Saviuk and Frank McLaughlin. While in the Time Pool, the Atom glimpses Superman's death--in the past. How can he change what has already happened? Saviuk and Giacoia did the cover. [8/5]

+THE FURY OF FIRESTORM No. 6, November. "The Pandrakos Plot" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. The pipes of Pan plot continues, and Dr. Stem's friend suspects there's a connection between Firestorm and Stem. Broderick and Dick Giordano did the cover. [8/5]

+JUSTICE LEAGUE OF AMERICA No. 208, November. "The Bomb-Blast Heard 'Round the World" is by Gerry Conway, Don Heck and Romeo Tanghal. In part three of the JLA/JSA/ASS team-up, Degaton's plans to take over the world in 1942 are helped immeasurably by grabbing the missiles of October, 1962 and taking them back in time. George Perez did the cover. [8/5]



+WONDER WOMAN No. 297, November. "Thunder On the Wind" is by Dan Mishkin, Gene Colan and Frank McLaughlin. Why did Diana choose military life when she first left Paradise Island? Also: the Huntress in "Go Save the World" by Joey Cavalieri, Joe Staton and Mark Texeira. Michael W. Kaluta did the cover. [8/5]

+BATMAN No. 353, November. "Last Laugh" is by Gerry Conway, Jose Luis Garcia Lopez and Dan Adkins. The Joker wants to build a statue of himself in Gotham City, and plant Batman's

dead body on the top of it. The back-up is Robin's, "The Sting, Batman-Style" by Bob Rozakis and Gil Kane. Garcia Lopez did the cover. [8/12]

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+THE DARING NEW ADVENTURES OF SUPERGIRL No. 1, November. "A Very Strange and Special Girl" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Returning to college life, this time in Chicago, Supergirl gains a new supporting cast, including Psi, a new villainess. Jose Luis Garcia Lopez did the cover. [8/12]

THE FLASH No. 315, November. "The Eradicator Strikes Again" is by Cary Bates, Carmine Infantino and Rodin Rodriguez. Goldface races H.I.V.E. to be the one to set up a criminal empire in Central City first. Keith Giffen did the cover. [8/12]

G.I. COMBAT No. 247, November. Haunted Tank tales include "Hitch-Hiker to Hell" by Robert Kanigher and Sam Glanzman, and "Dog Tag For a Ghost" by Kanigher, Dick Ayers and

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Glanzman. The Mercenaries star in "Blood Money" by Kanigher and Vic Caton; the O.S.S. in "The First Kamikaze" by Kanigher and E.R. Cruz; and "Act of War" is by George Kashdan and Luis Dominguez. Joe Kubert did the cover. [8/12]

JONAH HEX No. 66, November. "Requiem For a Coward" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah meets up with another of his fiancee's murderers. Ross Andru and Dick Giordano did the cover. [8/12]

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+THE NEW TEEN TITANS No. 25, November. "War" is by Marv Wolfman, George Perez and Romeo Tanghal. The space battle to free Starfire continues on the Citadel homeworld, Tamaran and Okaara, with the aid of the Omega Men. Continued in NEW TEEN TITANS ANNUAL #1. Perez did the cover. [8/12]

THE SAGA OF THE SWAMP THING No. 7, November. "I've Seen the Splintered Timbers of a Hundred Shattered Hulls" is by Martin Pasko and Tom Yeates. Swamp Thing's all at sea. Also: the Phantom Stranger in "The Haunting of Amanda Dove" by Mike Barr and Fred Carrillo. Yeates did the cover. [8/12]

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+SUPERMAN No. 377, November. "Terra Times Two" is by Paul Kupperberg, Curt Swan and Dan Adkins. Trapped on an alternate Earth, Superman must contend with two Terra-Men --and the only answer is magic. Ross Andru and Dick Giordano did the cover. [8/12]

THE BRAVE AND THE BOLD No. 192, November. "You Can Take the Boy Out of Smallville..," is by Mike Barr and Jim Aparo. Mr. I.Q. brings Superboy to the present, and only Batman can help him figure out how to get back. Then, Nemesis faces his penultimate battle in "Operation Overkill," which leads into next issue's full-length finale, by Cary Burkett and Dan Spiegle. Aparo did the cover. [8/19]

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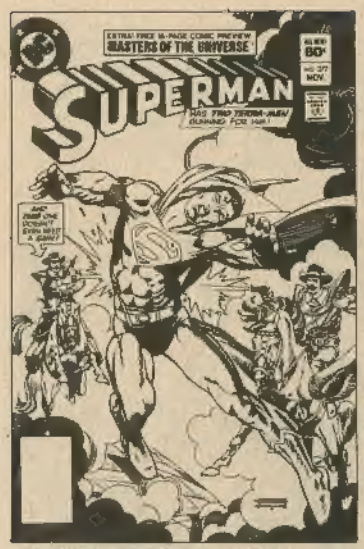
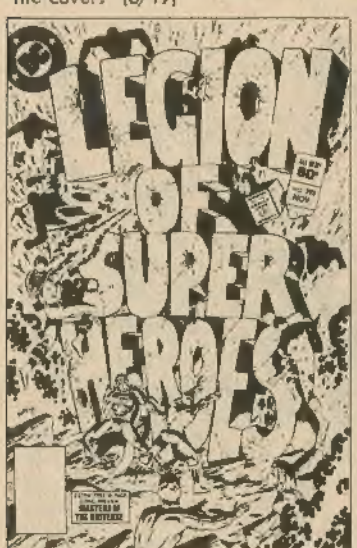


GREEN LANTERN No. 158, November. "A Loop In Time" is by Mike Barr, Keith Pollard and Mike DeCarlo. GL's space adventures continue. The Tale of the GL Corps is "One Among the Stars, Part 2" by Paul Kupperberg, Irv Novick and Bruce D. Patterson. Pollard did the cover. [8/19]

HOUSE OF MYSTERY No. 310, No- "Manhattan Interlude" by Dan Mishkin, Gary Cohn, Adrian Gonzales and Tom Sutton. The back-ups are "Fix You Right Up" by Bill Kelly, Steve Bissette, and Capital, plus "The Realists" by Steve Skeates, Curry and Bob Smith. Michael Kaluta did the cover. [8/19]

+THE LEGION OF SUPER-HEROES No. 293, November. "Within the Darkness" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. Part four of the Great Darkness Saga continues as the Legion's mystery foe takes Daxam out of its orbit and puts it in one around a yellow sun, instructing the now superpowered inhabitants to carve his face in the planet's surface. Giffen did the cover. [8/19]



THE NEW TEEN TITANS ANNUAL No. 1, November. The concluding chapter in the Starfire saga is by Marv Wolfman, George Perez and Romeo Tanghal. Also included are three pin-up pages by Perez. Perez did the cover. [8/19]

THE NIGHT FORCE No. 4, November. "Eyes" is by Marv Wolfman, Gene Colan and Bob Smith. The Russians have Vanessa and plan to do research on her powers, so Donovan and Jack head into the U.S.S.R. Colan and Dick Giordano did the cover. [8/19]

SGT. ROCK No. 370, November. "Surrender Ticket" is by Robert Kanigher and Frank Redondo. Back-ups are "Ace in the Side Pocket" by Jack Harris and Kim DeMulder; "The Infiltrator" by Ron Randall, and "Big Fish, Little Fish." Joe Kubert did the cover. [8/19]

+WARLORD No. 63, November. "The Kaosh Ban" is by Mike Grell. Rostov and Morgan try to cure the former's werewolf-status by going to the Kaosh Ban. Debuting as the back-up is THE BARREN EARTH, beginning with "Stranded" by Gary Cohn and Ron Randall. Human survivors return to the Earth after many centuries to perform a vital mission. Grell did the cover. [8/19]

+ACTION COMICS No. 537, November. "Half a Superman" is by Mike Barr, Irv Novick and John Calnan. Half of him's back in the middle ages, and Superman has to take on Jack Hammer, a new villain. Plus: an AQUAMAN back-up by Bob Rozakis, Alex Saviuk and an inker. Gil Kane did the cover. [8/26]

+ALL-STAR SQUADRON No. 15, November. "Master of Worlds and Time" is by Roy Thomas, Adrian Gonzales and Jerry Ordway. Part four of the menace of Degaton vs. the JLA/JSA and All-Stars in 1942. Joe Kubert did the cover. [8/26]

ARION/LORD OF ATLANTIS No. 1, November. "Star Spawn--Sun Death" is by Paul Kupperberg and Jan Duursema. The magician of Atlantis must fight his mother and another magician from Mu with his astral self split from his physical body. Duursema did the cover. [8/26]

+CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 9, November. "Into the Deadly Dimension of Debbil-Dog" is by Roy Thomas and Scott Shaw and a host of others. In part-two of the Time Keeper story, the Zoo Crew splits off in teams to perform missions in different eras, teaming up with the Three Mousketeers, Nero Fox and the Terrific Whatzit. Shaw did the cover. [8/26]

+DETECTIVE COMICS No. 520, November. "The Haunting of Boss Thorne" is by Gerry Conway, Don Newton and Alfredo Alcala. Boss Thorne hires the Ghost Breaker, Dr. Terry Thirteen, to rid himself of Hugo Strange's ghost, while Batman finds his witness to Thorne's corruption is Deadshot. The back-up stars Batgirl in a story by Barbara Randall and Trevor Von Eeden. Jim Aparo did the cover. [8/26]

+THE NEW ADVENTURES OF SUPERBOY No. 35, November. "The Yellow Peril Peril" is by Bob Rozakis, Kurt Schaffenberger and Joe Giella. Superboy continues to battle the Yellow Peril. DIAL "H" FOR HERO installment is called "Who's Who Among Heroes and Villains" and is by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Giella. Gil Kane did the cover. [8/26]

THE SAGA OF THE SWAMP THING ANNUAL No. 1, November. The Avco-Embassy SWAMP THING film is adapted by Bruce Jones, Mark Texeira and Tony DeZuniga. The cover is a photo from the film. [8/26]

WEIRD WAR TALES No. 117, November The Creature Commandos star in "A Miracle For Monsters" by Robert Kanigher and Fred Carrillo, and the G.I. Robot stars in "Family Portrait" by Kanigher, Carmine Infantino and Sal Trapani. Rich Buckler and Romeo Tanghal did the cover. [8/26]

WORLD'S FINEST COMICS No. 285, November. "Deliver Us From Evil" is by Cary Burkett, Rich Buckler and Sam de la Rosa. A new multi-part story begins as Superman and Batman, with Zatanna guest-starring, facing Dr. Zodiac's Animen, who are half-man and half-animal. Buckler and Dick Giordano did the cover. [8/26]

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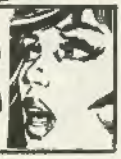

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